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NOVEMBER, 1961

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New York Times



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Christian Science Monitor



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THE NEW YORK TIMES

ARTISTS REVIEWED AT JUDSON HALL

NOVEMBER 15
New Danish Quartet Play Here in First Visit to U.S.
 By Francis D. Paden. The new Danish Quartet, which has been touring the U.S. for the past year, played a variety of compositions including a work by a Danish composer who was a contemporary of Beethoven.

NOVEMBER 16
Joerg Demus Plays Piano in Recital
 By Francis D. Paden. Joerg Demus, a young pianist of the highest caliber, will play a recital of contemporary and classical music.

NOVEMBER 17
Charles Lisner in Violin Recital at Judson Hall
 By Francis D. Paden. Charles Lisner, a violinist of international reputation, will play a recital of contemporary and classical music.

NOVEMBER 18
Donald Gramm Recital at Judson Hall
 By Francis D. Paden. Donald Gramm, a pianist of international reputation, will play a recital of contemporary and classical music.

NOVEMBER 19
Joseph Bloch in Piano Recital
 By Francis D. Paden. Joseph Bloch, a pianist of international reputation, will play a recital of contemporary and classical music.

NOVEMBER 20
Ray McCracken, Violoncello
 By Francis D. Paden. Ray McCracken, a violoncellist of international reputation, will play a recital of contemporary and classical music.

NOVEMBER 21
Gaspar Cassado in Cello Recital
 By Francis D. Paden. Gaspar Cassado, a cello player of international reputation, will play a recital of contemporary and classical music.

NOVEMBER 22
Beethoven's Ninth Symphony
 By Francis D. Paden. The New York Philharmonic will play Beethoven's Ninth Symphony.

A NEW STAGE SETTING FOR CONCERT ARTISTS

AT JUDSON HALL
Kentner Begins Series Of Beethoven Sonatas
 By H. R. H. Kentner, a pianist of international reputation, will play a series of Beethoven's sonatas.

NOVEMBER 23
Kentner Plays 1st of Series in Beethoven Sonatas
 By H. R. H. Kentner, a pianist of international reputation, will play the first of a series of Beethoven's sonatas.

NOVEMBER 24
Donald Gramm Recital at Judson Hall
 By Francis D. Paden. Donald Gramm, a pianist of international reputation, will play a recital of contemporary and classical music.

NOVEMBER 25
Joseph Bloch in Piano Recital
 By Francis D. Paden. Joseph Bloch, a pianist of international reputation, will play a recital of contemporary and classical music.

NOVEMBER 26
Ray McCracken, Violoncello
 By Francis D. Paden. Ray McCracken, a violoncellist of international reputation, will play a recital of contemporary and classical music.

NOVEMBER 27
Gaspar Cassado in Cello Recital
 By Francis D. Paden. Gaspar Cassado, a cello player of international reputation, will play a recital of contemporary and classical music.

NOVEMBER 28
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 By Francis D. Paden. The New York Philharmonic will play Beethoven's Ninth Symphony.

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NOVEMBER 29
Nan Merriman at Judson Hall
 By Francis D. Paden. Nan Merriman, a pianist of international reputation, will play a recital of contemporary and classical music.

NOVEMBER 30
Provocative Piano Recital by Bloch
 By Francis D. Paden. A provocative piano recital by Bloch.

DECEMBER 1
Kerstin Meyer in Song Recital
 By Francis D. Paden. Kerstin Meyer, a singer of international reputation, will play a song recital.

DECEMBER 2
Joseph Bloch in Piano Recital
 By Francis D. Paden. Joseph Bloch, a pianist of international reputation, will play a recital of contemporary and classical music.

DECEMBER 3
Ray McCracken, Violoncello
 By Francis D. Paden. Ray McCracken, a violoncellist of international reputation, will play a recital of contemporary and classical music.

DECEMBER 4
Gaspar Cassado in Cello Recital
 By Francis D. Paden. Gaspar Cassado, a cello player of international reputation, will play a recital of contemporary and classical music.

DECEMBER 5
Beethoven's Ninth Symphony
 By Francis D. Paden. The New York Philharmonic will play Beethoven's Ninth Symphony.

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letters to the editor

Bjoerling Club

An organization dedicated to the memory of the great late Jussi Bjoerling is in the process of being formed. The response has been overwhelming, with members coming from the following countries: Canada, United States, Argentina, Brazil, Mauritius, England, Scotland, Wales, Belgium, Bulgaria and Australia.

Membership is now approximately 500 and growing with every passing week. Anyone interested in joining please write to: Mr. Allen G. Copnick, 4945 Lacombe Ave., Montreal 29, Quebec, Canada.

The prime object of the International Jussi Bjoerling Appreciation Club is, by sheer weight of numbers, to maintain in circulation, as long as is humanly possible, the great tenor's records.

Allen G. Copnick
 Montreal, P.Q., Canada

Treasures for All

Just a brief note of agreement with John W. Clark's column "Of Things To Come," in your September issue, concerning the release of some Met broadcasts.

Let's hope that this letter and, I hope, many others may be instrumental in making some of these recorded treasures available to all. To whom should we send our letters? Mr. Bing? the network presidents? or the Musicians' Union?

Surely, with public interest aroused, as it seems to be, some arrangements could be made for royalties for all concerned and the clearance of these discs for the enjoyment of all music lovers.

Thomas Logan

Letters addressed to all three would not go amiss. You might also add the Metropolitan Opera Association (147 W. 39 St., New York). The address for the Musicians' Union (Local 802) is 261 W. 52 St., New York. —The Editor

Urgent Appeal

I am contributing an appeal for support of "Music in Our Time," prepared by some of the composers interested in seeing the series continue. They are obviously very concerned. . . .

For want of \$7,500, Max Pollikoff's series "Music in Our Time" will not continue this year. For six years, Mr. Pollikoff has been presenting his concerts of contemporary chamber music in New York. During that time, over 150 American and many foreign composers have been performed. Mr. Pollikoff's concern with composition throughout the United States has made it possible for numer-

ous composers outside New York to receive important performances there. The high quality of the music presented and its excellent performances have caused the series to rise to international prominence, hailed alike by distinguished musicians and the press.

The foundation grant which three years ago enabled Mr. Pollikoff to continue has now expired, and cannot be renewed because of foundation policy. The result is that unless other support can be found at once, this indispensable showcase for American music will be destroyed.

Mr. Pollikoff's programs have been a vital force in enabling young and unknown composers to find a footing in the professional musical world. Now their outlook is bleak indeed. The young unknown will have no opportunity to prove himself; he can never attain to performances by the great musical institutions if this important link with them is broken.

Max Pollikoff's problem is exclusively financial. Everything is in readiness, but the musicians must be paid. He appeals to all those who wish American musical culture to be more than the endless repetition of familiar European music.

Contributions are tax deductible and may be sent to the Young Men's Hebrew Association, Lexington Avenue and 92nd Street, New York 28, N. Y., made out to the Association, and earmarked for "Music in Our Time." They must be sent at once if the Series is to continue.

I hope that this will help save the series.

Max Pollikoff
 New York, N. Y.

Datelines . . .

Salzburg—A Mozart Festival Week will be held here between Jan. 21 and 28, 1962. There will be five orchestral concerts, a chamber music concert, and solo concerts in the house where Mozart was born. Participants include the Bamberg Symphony, the Mozart Quartet, the Amadeus Quartet of London, the Camerata Accademica of the Mozarteum Academy, and several renowned soloists.

Washington, D. C.—The First International Jazz Festival, a series of concerts exploring the entire spectrum of jazz music under sponsorship of the President's Music Committee, is being planned for next spring in Washington, D. C. The concerts will take place over several days and will include performances by many major figures of the jazz world. In addition, a concert utilizing a symphony orchestra and leading jazz instrumentalists, an evening of jazz ballet and dance, a children's concert, and a chamber music concert are planned. A number of compositions by leading jazz composers commissioned by Broadcast Music, Inc., will be premiered during the festival. Displays of original manuscripts, items of historical interest, and other jazz memorabilia, art and photography exhibits; discussion groups; together with screenings of motion pictures dealing with jazz music and performers will also form part of the programs.



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Michael Tree

CELLISTS

Guy Fallot
Joseph Schuster

SINGERS

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Helen Boatwright, *soprano*
Adèle Leigh, *soprano*—James Pease, *baritone*
Shakeh Vartenissian, *soprano*
Elsine Bonazzi, *mezzo-soprano*
Lili Chookasian, *contralto*
Louise Parker, *contralto*
Joseph Sopher, *tenor*
Norman Farrow, *baritone*

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EDITORIAL

PLANNING THE FUTURE FOR OPERA

All of us who are deeply concerned about the future of opera in the United States can learn a tremendous amount from Herbert Graf's new book on *Producing Opera for America*. Mr. Graf has dug down to the roots of the problem. He considers opera in the light of its background and traditions, but also in the light of local American conditions and needs. He knows the importance of New York, but he is aware that New York is not America. He knows that opera is a living organism and that to treat it like a museum piece would be to destroy it, yet he is equally aware that the present standard repertoire is and will long remain the backbone of our musical theatre.

Let us pick out some of the most significant facts and suggestions for the future in this practical manual. Since Lincoln Center is in the spotlight at the moment as one of the nation's most ambitious projects, we can begin there. First of all, there is the question of size. Americans have always had an unfortunate penchant for wanting the biggest and "best" of everything regardless of whether it was the most suitable or most beautiful. Let us not make this fatal mistake in building an opera house with a seating capacity so huge that it will be impossible to see and hear properly in it.

Mr. Graf mentions the capacities of the new opera houses in Germany and Austria: Cologne, 1,360; Mannheim, 1,200 for the larger house, 600-800 for the smaller; Hamburg, 1,650; Vienna Staatsoper, 1,658, with standing room for 551; Berlin Staatsoper, 1,800. Even the largest European opera houses are modest, according to American standards: Paris Opéra, 2,150; Covent Garden, 2,000; La Scala, 2,800; Teatro dell'Opera in Rome, 2,500; San Carlo, Naples, 2,200. And he quotes the architect Werner Kallmorgen, who believes that "the upper limit of theatrical experience with its personal contact lies, in contrast with film and television, at 1,500 spectators."

Anyone who has enjoyed opera at Covent Garden or the Vienna Staatsoper, for example, will testify how much more vivid and artistically satisfying it is in those more intimate surroundings than in the cavernous spaces of the Metropolitan. And as the public for opera grows, the number of performances should increase. True, there is an economic problem, but Mr. Graf has some ingenious solutions for this.

To build enormous theatres simply to take in more at the box office for each performance, no matter how poorly the audience sees and hears, is not only artistically wicked and irresponsible, but even economically short-sighted. In the long run, people will be unhappy in an opera house which does not offer them as enjoyable surroundings and conditions as do other theatres.

"Over the long period of development from European court subsidy to American democratic sponsorship, from gaslight to electricity, from stage coach to jet travel, the costs and conditions of production have undergone

changes which must obviously be reflected, eventually, in artistic and managerial policy," writes Mr. Graf. He points out that the old systems amortized the cost of opera production through repeat performances. He urges a new system of rapid amortization through a "package" production which would be conceived and carried out to serve two or even three purposes: 1) live performance; 2) television transmission from the opera house (or live studio telecast using the entire original theatre production); 3) videotaping or filming. (Incidentally, Mr. Graf includes a plan for a theatre for television transmission of operatic performances.)

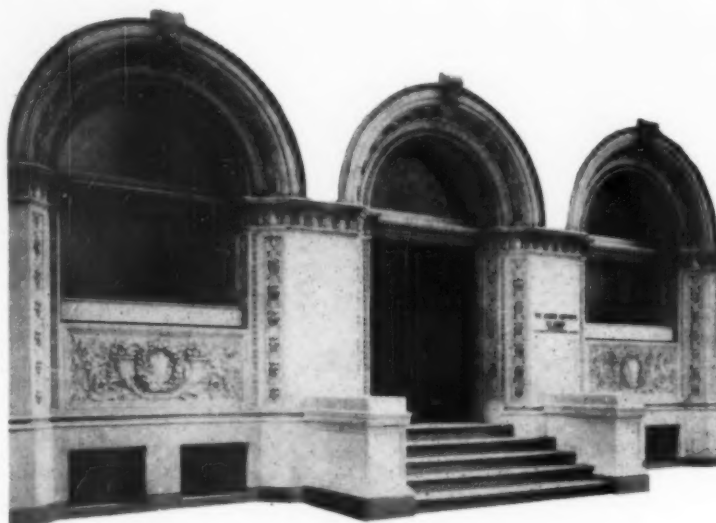
If opera is ever going to become part of our national musical life, as it is in European countries, it must be fostered in cities throughout the land. Mr. Graf is careful to point out that "the performing arts in the United States, opera included, do not depend on the existence of gigantic art centers in New York and Washington. . . . Many of the smaller cities . . . need a far simpler scheme, in which opera would find its proper place."

The elements necessary for an operatic production are all present in hundreds of American communities: a symphony orchestra, a choir, an opera group, a dance school, a music school, an opera workshop, a theatre group, a fine arts organization, a television station, and an auditorium. As Mr. Graf says, all that is lacking is money, and to get this he proposes a United Arts Fund, preceded by a civic United Arts Council.

Mr. Graf refers to MUSICAL AMERICA's series of editorials *Operation Symphony-Opera USA*, and gives them his hearty endorsement. "With the establishment of community opera, it has become obvious that the potential cooperation between symphony orchestras and operatic groups ought to be exploited to the full," he writes.

In Part III of his book, Mr. Graf courageously faces some of the basic questions about which he rightly states that there is no agreement as yet in America. He chides those "who believe they do opera a favor by advertising it as 'entertainment' or 'amusement.'" Very sensibly he argues that "while there is no need to picture opera as a 'long-hair' affair—such an idea was far from the minds of Mozart or Verdi—there is, on the other hand, no point either in considering opera as a cultural expression inferior to the symphony or the other fine arts. . . . It is precisely this basic recognition of opera as a cultural possession that puts the opera house on a level with the symphony orchestra, the school and the museum, and thereby justifies its public support."

One of the most cogent questions of all is the following: "There are . . . good reasons for Grand Opera companies to perform opera in the original languages, when their foreign singers are more convincing interpreters than those available otherwise. . . . But why, otherwise, should opera in America, as in no other country, be denied the right to be understood by either the majority of its interpreters or its audience?" —Robert Sabin



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AGMA Greets American Opera Producers

THE American Guild of Musical Artists (AFL-CIO) represents solo singers, solo instrumentalists, dancers, choristers, stage directors, stage managers and choreographers in the opera, concert, dance and choral fields. It will shortly reach its 25th year. During this time, AGMA has made significant strides in achieving its purposes of improving the position and working conditions of the American performer.

IN THE same period, the American opera producers have created for AGMA members ever increasing opportunities to appear before the American public and for this reason, AGMA expresses its appreciation to opera producers for their continuing success in attaining higher standards of production and increasing number of performances.

In order to be of service to its members, AGMA negotiates Basic Agreements with all professional opera companies and with many civic groups throughout the United States and Canada. In these agreements, AGMA constantly endeavors to raise the economic and social position of performing artists. At the same time, it enables the producer to continue to bring finer opera to the American public.

AGMA protects the artist by its requirement of security deposits or by advance payments from producers so that the number of cancelled or unpaid performances is now negligible. By setting such standards, AGMA removes from the field the fly-by-night producer and the unscrupulous individual who undersells the legitimate employer by paying less than the required minimums. AGMA works toward agreements fair to its members and suitable to the particular conditions of the producer. Whenever possible, AGMA does so, by negotiating with the participation of its membership in the producer's own city. At all times, and preferably between contract negotiations, AGMA welcomes discussion with the opera producer of all problems affecting him or the AGMA membership.

AGMA is active not only with the opera producers but also with trade unions in the field of the performing arts on both the social and political scene. It seeks to improve the economic basis of opera production; it stimulates the spread of opera performances to greater numbers of peoples in wider areas throughout the United States and Canada. AGMA continuously encourages support for the opera producer from foundations, municipal, state and federal governments, and from individuals in a financial position to assist opera productions.

AGMA membership is open to all those entering the performance field in a professional capacity. AGMA believes that the vitality of musical art is enriched by the addition of new artists, and it welcomes them. When they become members, it extends to them the same rights and obligations, the same help and advice, the same protection and security which it has offered to its members throughout the past 25 years. In addition, AGMA is prepared to advise artists even prior to their becoming full-fledged members concerning problems facing them and the opportunities available to them.

AGMA believes that this cooperative effort between the professional performing artist, represented by his union, and the opera producer, is bringing the art of opera in America to its highest degree of fulfillment.

AMERICAN GUILD OF MUSICAL ARTISTS

John Brownlee, President

Hy Faine, National Executive Secretary

1841 Broadway,

New York 23, N. Y.

THE RING AND ITS CHARACTERS

AUDREY WILLIAMSON ANALYZES WAGNER THE DRAMATIST, WITH HIS "CHARACTERISTIC BLENDING OF THE SHAKESPEAREAN HUMANITIES AND THE GREEK SYMBOL."

As Bernard Shaw pointed out, *Der Ring des Nibelungen* is in one sense a vast sociological symbol, a depiction of the greed for power and the tragedy it brings not only on the world but to those who succumb to it. But in another sense it is a study of individual human characters in relationship to this and to each other—a merging, as it were, of the symbol with the psychological forces behind it.

It is always necessary to remember that Wagner came to music very late. The son of a theatrical family, he was steeped from childhood in the plays of Shakespeare and the Greek dramatists, and all his earliest ambitions were directed towards writing tragedies on this scale. The musical awakening, when it came, merely diverted these dramatic aims into a new channel, and influences of both Shakespeare and the Greeks can be seen in all his music-dramas.

Like Shakespeare, he worked on existing stories and legends; and also like Shakespeare, he transformed and reworked his basic material, adding and developing characters, telescoping and altering events, until a completely new imaginative creation emerged. But the influences remain, and nowhere more than in the character of Wotan in *The Ring*, the god whose very humanities betray him and whose lust for gold and power—the worst characteristic of political man—bring about the fall of his own order.

Wagner's dramas, in fact, show a characteristic blending of the Shakespearean humanities and the Greek symbol, and the Greek source—itsself reaching back to even remoter human legend—can occasionally be traced across 2,000 years of theatre from Euripides, through Shakespeare, to Wagner.

Thus the great and moving father-daughter reconciliation scene between King Agamemnon and Iphigenia, in Euripides' *Iphigenia in Aulis*, reappears with King Lear and Cordelia and again with Wotan and Brünnhilde, and in all cases it closes the rebellion of the most-loved child against the father's tyranny, with the daughter representing his inner conscience. (In larger symbol it is, of course, a dramatization of the eternal rebellion of youth against its elders' mistakes in state and government.) Again, in the recognition scene of the long-parted brother and sister, Siegmund and Sieglinde, we see an echo of the even more famous

"recognition" scene between Electra and her brother Orestes, which stems from Aeschylus, the father of all drama as the modern theatre understands it.

Das Rheingold is the one opera in *The Ring* cycle which contains no purely human characters—only gods, giants, dwarfs, and Loge, the strange being who had no allegiance to any of them, a sower of mischief whose isolation Wagner has brilliantly depicted in his sardonic withdrawal at the crossing into Valhalla. A good Loge—as Set Svanholm was—will crystallize the whole character in this impression of brain and caprice despising and disassociating themselves from the world of human emotions.

For Wotan in *Rheingold* has already stepped down from his godhead and become defiled by human fallibility; by stooping to Alberich's level in his grasp for the gold and power it represents, he has sacrificed the integrity of his own laws and, therefore, his right to rule. That it is a personal as well as a political tragedy Wagner emphasizes in Wotan's own realization of his degradation. Wotan moves through bitterness and dejection to an attempt, through another, to create a better world order, and finally to total abnegation of power.

In between—for Wotan is the true tragic hero of *The Ring*—he must experience some of the deeper sufferings of human loss and frustration, in his love for his son Siegmund and daughter Brünnhilde. For, if he descends to the evil qualities of humanity, he is still essentially noble.

Siegmund, a victim of Wotan's own outmoded laws, he must betray to his death; and both music and dramatic action combine with great subtlety to reveal the depth of Wotan's grief at this bereavement. Weary, numb with the sense of his loss, he is graphically depicted in the curt dismissal of Hunding—"Geh! Geh!"—the first "Go" marked not savagely but softly in the score, a fact the greatest Wagner of our time, Hans Hotter, has imaginatively and movingly realized. The Walsung motif recurs again and again, later, when his thoughts are directed to his dead son, and nearly always accompanied by his own motif of "Dejection."

Wagner wrote no more psychologically penetrating scene than that final one with the boy Siegfried, Siegmund's successor, where we get in turn a dramatic web of Wotan's



emotions—his pride in the boy (the pride of Creator and grandfather, God and man); his amusement at Siegfried's disrespect and importunity, hardening in spite of himself into resentment and impatience; the sudden pang of jealousy for Brünnhilde, whom he must lose to this all-conquering youth. The Wotan who stoops and picks up his shattered spear is a tragic and superseded human being, not only a symbol of power abused and authority laid low (again Hotter is supremely moving here in expressing in mime all the wordless implications of the action and the score).

For Wotan grows in the cycle from flawed godhead to renunciation, thus fulfilling all the needs of the greatest poetic drama. And the irony and humor he develops in *Siegfried* are signs of this mature wisdom and detachment from the scramble for power.

In between, we get the great scenes with Brünnhilde in *Die Walküre*. Wotan is tyrannous when thwarted, all the more because of his recognition that she expresses his own true longings and twists the knife in his own wound. The analogy here is not only with Euripides and Shakespeare, but also with Mary Shelley's Count Frankenstein, creator of a being who has developed a will and personality outside the creator's own control. "*Aus meinem Angesicht bist du verbannt*" is one of Wotan's most revealing cries, comparable with that wonderful last scene when Brünnhilde pleads for his clemency and probes his own agony by reminding him of her attempt to save Siegmund. (Why should she be able to indulge herself with this generosity when he, who loved his son so much, was bound by his own laws to slay him? His response is a savage pang of grief and rage that almost loses her her cause.)

It is with such touches of psychological insight that Wagner builds up his finest scenes, working towards the poignancy of the god's eventual capitulation to the love he cannot suppress. Into "*der freier als ich der Gott!*" is packed the essence of Wotan's personal tragedy.

The actor of Wotan must have majesty, nobility and rage but it is only a half-interpretation if it excludes the many moments of melting tenderness or human suffering that Wagner has woven into the character and music. The *pppp* of Hotter's "*So küsst er die Gottheit von dir*" is one of the many moving contrasts the great actor-singer will reveal.

(Continued on page 42)

Top: Das Rheingold. Paul Kuen as Mime
Bottom, left: Die Walküre, Act II. Hans Hotter as Wotan and Martha Mödl as Brünnhilde
Right: Götterdämmerung. Birgit Nilsson as Brünnhilde and Joseph Greindl as Hagen
(Photos from the Bayreuth Festival, courtesy Opera News)



"ALWAYS REMEMBER A GUY NAMED MOZART. THIS IS THE CEREAL FOR ALL SINGERS. THE STEAK COMES LATER."

"Caruso, Caruso, that's all you hear! I have an idea we're going to be proud some day to be able to tell people we have heard Tucker."

Rudolf Bing's oft-quoted remark, which today sounds like prophecy, was later one-upped by Louis Biancolli of the New York *World-Telegram*, who suggested that "the immortal Caruso" might have been proud to be called "the Italian Tucker."

Such comparisons, however flattering, are deprecated by Tucker himself, who is fond of quoting his teacher, the late Paul Althouse: "Never imitate any of the great singers. Each throat is different." Nevertheless, while the Caruso name is apt to be invoked with the appearance of every great tenor voice, few have so consistently justified it as Richard Tucker, who not only bears a striking physical resemblance to the great Italian tenor but often sounds like him. As for conscious imitation of Caruso or anyone else, nothing could be less plausible. Only seven years old when Caruso died in 1921, Tucker did not even set foot inside the Metropolitan Opera House until after he was married, in 1936, when he and his wife began to attend the Sunday night concerts. Nine years later he made his debut with the Company, and with the exception of two operas (*Traviata* and *Rigoletto*), he never heard any of the roles in his repertoire before singing them on the stage of the Metropolitan.

Even more to the point are a few facts apropos this season. In the course of his 18th successive year with the Metropolitan he will be celebrating his 250th appearance at the House, his 400th with the Company (including road tours). And most important of all was the signal honor accorded him this year by the country's two major opera companies to open the current season.

As Edgardo in the Chicago Lyric Theatre's opening-night production of *Lucia di Lammermoor* (Oct. 14), Tucker repeated the role that introduced him to Chicago opera audiences in 1946. Only nine days later, as Dick Johnson in the Metropolitan's revival of *The Girl of the Golden West* (Oct. 23), he essayed a new role (introduced by Caruso) in an opera absent from the Met boards for 30 years. On November 4th, his first *Turandot* at the Met (he added Calaf to his repertoire last season in Houston) will also mark his 25th leading role with the Company. An interest-

ing sidelight is the fact that his leading ladies for all three productions—Joan Sutherland (*Lucia*), Leontyne Price (*Girl*) and Birgit Nilsson (*Turandot*)—will be appearing with him for the first time (not counting a recorded *Il Trovatore* with Miss Price two years ago).

With 22 performances of 6 operas at the Met, appearances with the Philadelphia and San Antonio opera companies, concerts, television engagements and recording sessions, Tucker is one of the busiest and probably the highest-paid tenor in the world. Under exclusive contract to Columbia Records, with some 20 albums already released, his recording services are in such demand that rival companies often "borrow" him for projects of their own. A frequent guest on most of the national television shows for many years, he was pressed into service in late September for two appearances only a day apart—the memorial concert for Dag Hammarskjöld and the Bell Telephone Hour's seasonal debut.

Emil Cooper ("my godfather"), who conducted Tucker's Metropolitan debut as Enzo in *La Gioconda*, once said to him: "You can't expect to be accepted by the entire world." Whatever Tucker's expectations were, he seems to have succeeded handsomely in doing just that. Even in Italy, where audiences take operatic matters into their own hands, the Veronese lit candles in his honor after his debut in 1947; in Caruso's home town, Naples, wrote Paul Henry Lang, "Mr. Tucker is ranked only by San Gennaro!" (the city's patron saint); and he enjoys the honor of being the first American tenor to record at La Scala.

He was also the first American tenor to tour the Orient (1957). Covering fifty thousand miles in an eight-week period, he was heard by a quarter of a million people, whose reactions were summed up succinctly by a Korean critic: "Such art is capable of making more friends among peoples than a ten-man goodwill team." He "nearly stopped the show" at his British debut (1958) as Cavaradossi in *Tosca*, and set off a teenage autograph stampede later that month after his Vienna debut in the same role. His most exotic following, by all odds, is the fan club of Ashanti tribesmen in Ghana's capital city of Accra. In early August he sang four performances of *La Forza del Destino* in the Teatro Colon at the highest fee ever paid by the Argentine opera house.

(Continued on page 43)

RICHARD TUCKER!

BY WARREN COX

Photo by John Ardoin



LUCHINO
VISCONTI
MASTER
MAGICIAN



STORY AND PICTURE BY JOHN ARDOIN

Luchino Visconti—controversial 55-year-old Italian aristocrat—is known in America as the director of such films as *Rocco and His Brothers*. But in Europe he is equally famed for his operatic productions—five for Maria Callas at La Scala, one at Covent Garden, and three at Gian Carlo Menotti's Festival of Two Worlds.

In his youth, Visconti studied the cello intensely and wrote novels. Born and reared in Milan, he was a frequent visitor to La Scala and his family was close to the Ricordi family, publishers of Verdi and Puccini.

He began his career as an assistant director to Jean Renoir, became a film critic, and in 1942 directed his first movie, *Ossessione*, based on James M. Cain's *The Postman Always Rings Twice*. One of the trinity responsible for the recent renaissance in Italian cinema (together with Federico Fellini and Michelangelo Antonioni), he has been called the father of the postwar neorealistic school of movies.

His love for music first manifested itself professionally in the attention he paid to his movie sound tracks. Visconti told an interviewer in 1951 that music interested him more than anything else, but it was not until 1954 that he first entered an opera house as director.

La Scala had made frequent overtures to Visconti, but the catalyst that finally brought him to La Scala was the fiery Maria Callas. In her he sensed not only a remarkable singer but an exceptional actress. Spontini's *La Vestale* was the first production of this now famous team of director and singer, and Visconti's first venture into opera.

For *La Vestale*, as well as succeeding Callas productions—*La Sonnambula*, *La Traviata*, Donizetti's *Anna Bolena*, Gluck's *Iphigenia in Tauris*—he not only staged the works

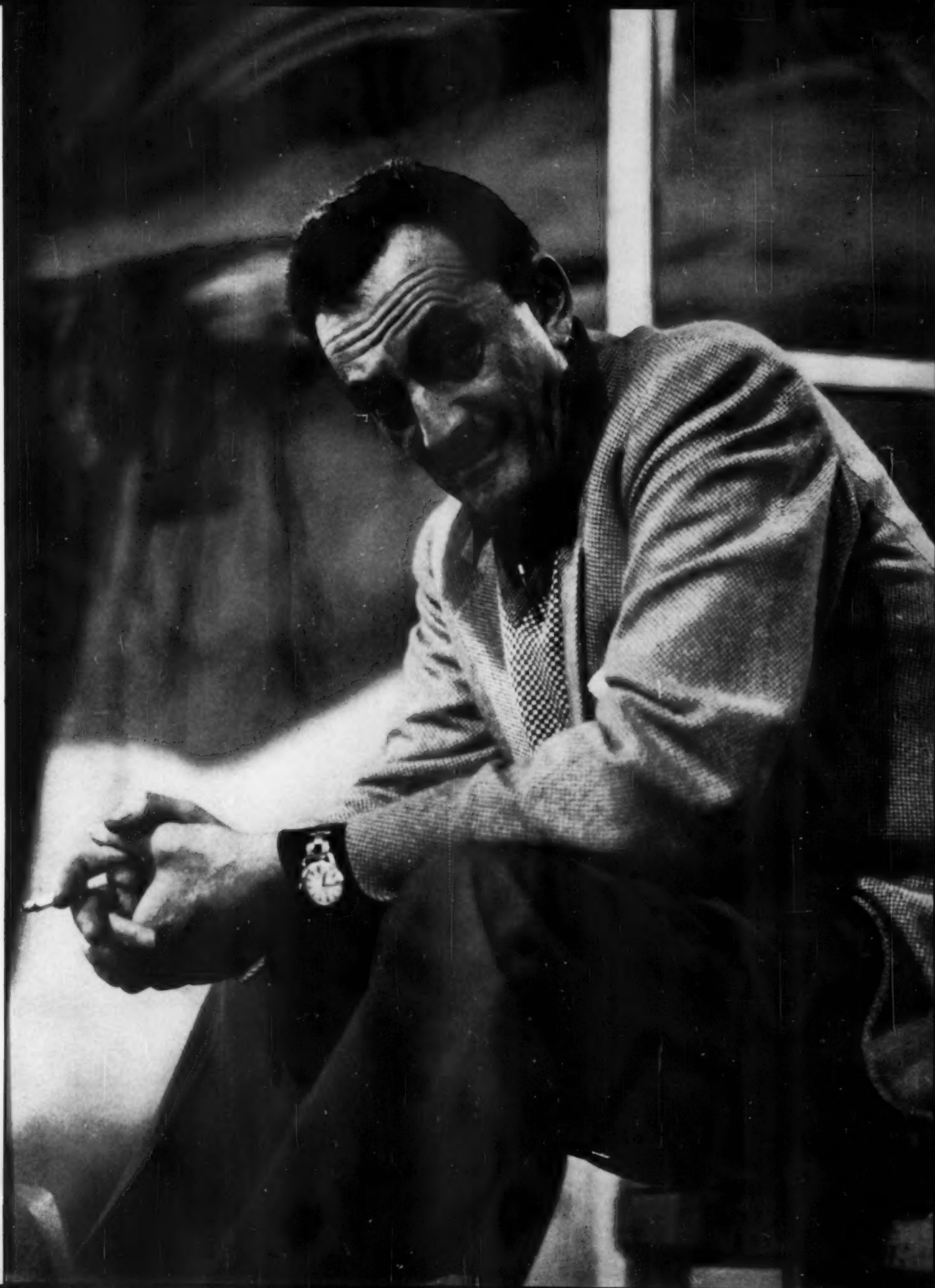
but provided costumes and scenery. The question immediately arises how such a spineless plot as that of *Sonnambula* could intrigue a realistic, hard-hitting man of the theatre. But Visconti's retort to this is characteristic: "You must place a story in a real atmosphere. *Sonnambula* was written as a display piece for Malibran. So, for Callas, I made *Sonnambula* the story of a prima donna singing *Sonnambula*."

"On the other hand, I made *Vestale* very classic and very cold. The entire production was immobile. This is what the opera is. You must not try to change this. I always try to do what the story says to me."

One would think that the dramatic and musical restrictions of opera would hamper the timing of a man accustomed to the freedom of the legitimate stage and the movies. Not Visconti. "It is good to have limits," he says. "It is good to have to find solutions within confines. I remember the great problem I had with *Traviata* at the end of Act I when the guests are leaving. The music is so short here. So I attempted to show that the guests were very tired and therefore making a hasty departure. This is a terrible moment to stage and make believable. The music is so strict."

In 1958, Visconti provided his memorable production of *Don Carlo* at Covent Garden and that summer staged Verdi's *Macbeth* for the first Festival of Two Worlds in Spoleto. (Verdi, incidentally, arouses special affection in Visconti, who fervently believes that all Verdi plots are sound theatre if done correctly.) In 1959, he staged the revival of Donizetti's *Duca d'Alba* at Spoleto, and this past summer he staged Strauss's *Salome* as well as designing the set and the costumes.

(Continued on page 45)



national report

San Francisco

Blood Moon Premiere

There are several clear points in favor of Norman Dello Joio's *Blood Moon*, which received its world premiere at the San Francisco Opera, Sept. 18, as the first work in the Ford Foundation's eight-year opera plan. The score is beautifully put together, with an easy flow from one mood to another; it is orchestrated in such a manner that the instrumentalists have something to say but do not get in the way; and, most important of all, there are several touching set pieces which find their way to the heart. (In the case of the heroine's poignant *Rose Song*, you simply can not shake it out of your head.)

Gale Hoffman's libretto, fashioned after a scenario by Mr. Dello Joio, is a lyrical, old-fashioned love story. The Civil War is bigger than Ninette and Raymond—she's fractionally Negro and he's very much the Southern gentleman—and their love is doomed by the conventions and proprieties of their milieu. But there is no violent waving of a message in your face. The love motif is dominant.

If you can believe in the story in all its wistfulness and sentiment, then the musical language, which is entirely more sweet than gutty, will seem correct. But even the most enthusiastic supporter of *Blood Moon*, and I am one of these, can not deny that the music sometimes descends to Hollywood mush and pomp, that the big garden party scene needs tightening, that the theater scene is rather trivial, and that Act II should end with the convincing love duet.

Just about everybody was entranced by the elegant, filmy sets of Rouben Ter-Arutunian—their unique emphasis on white carries no corny symbolic purpose, but may be there to echo the fragrance and dazzle of Ninette, so visually and vocally beautiful in the person of Mary Costa.

Miss Costa's performance was fully equaled by Irene Dalis' strong impersonation of her mother, Albert Lance's ardent Raymond, and Kieth Engen's warmly sympathetic Dumas. Leopold Ludwig conducted the Poulenc and Puccini-tinged music with complete understanding.

The season's opening, three nights before *Blood Moon*, was to have marked Joan Sutherland's local debut in *Lucia di Lammermoor*. Ear trouble delayed her in Edinburgh, and Anna Moffo flew in from Milan for the first performance.

Miss Moffo made Lucia a distraught young lady, and her Act I, if not perfect from the coloratura point of view, was notably touching dramatically. By the Mad Scene her top register was smoother, but she diminished her total effect

by playing to the audience.

Miss Sutherland, singing the role Sept. 23, did not make that mistake. She registered the kind of derangement—subtly controlled, I might add—which makes the Mad Scene something special.

Miss Sutherland's Act I is certainly mannered—she posed as if she stepped from a gallery of pictures of a 19th-century prima donna. But it is all so fragile, so aristocratic, so elegant that one is very much tempted to accept her acting completely. There is no question about the perfect control, flexibility and wide range of color in her voice, even though some lower tones suggested that she had a cold. A dozen curtain calls acclaimed her first *Lucia* in America.

The Edgardo of this year's *Lucia* was Renato Cioni, appearing with an American company for the first time. His voice is huge, sweet and reedy, and he has drawn a truce line between good taste and vocal abandon. With more experience—he is just 30—his voice will probably gain more color. He's already a vivid actor, and certainly a handsome personality. The new Enrico was Vladimir Ruzdak of the Hamburg Opera, and his big, open, Italianate baritone has a marvelous lack of heaviness, if also some occasional gruffness, and he often is reminiscent of liquid-toned high baritones of another era.

Scenically, *Lucia* has straggled along over the years, but now, in Leni Bauer-Ecsy's moody and convincingly unconventional new sets it has a new lease on visual life. For once, *Lucia* can be something resembling a complete theatrical experience. Instead of seeing a cardboard landscape, we have a real sense of the Ashtons and Ravenswoods living in a dour, somewhat tormented atmosphere of fallen fortunes and impending doom.

Francesco Molinari-Pradelli conducted urgently, if at times a little laxly. Not even he, though, could make terribly interesting that rarely performed tenor-baritone duet following the usual second act.

Turandot, on Sept. 16, was a superbly stylish and integrated performance as a whole, even if its parts were of varying quality. Mr. Molinari-Pradelli con-

ducted in his usual style, and Leontyne Price reached the heights in her intimate and highly sympathetic Liu.

As high in quality was Plinio Cla-bassi's hauntingly-voiced Timur. There was the right sort of passion and thrill in Sandor Konya's Calaf, although one must overlook a certain lumbering quality of vocal projection which sometimes clouds his singing, and a need for less stolid acting.

San Franciscan Lucille Udovick made her company debut in the title role, and cut through her tough assignment with a certain abandon, but in the high-lying second act she resorted to some shrieky singing. Act III revealed some vocal beauties with her under less pressure.

Giorgio Tozzi sang his first stage *Boris* on Sept. 21. He was completely convincing and created a vivid personality without resorting to frantic, choked-up vocalism. He was immensely sympathetic, and a continuous line of acute dramatic perception was naturally developed over the evening.

Leopold Ludwig's conducting was more exciting following a tame Coronation, and he produced an orchestral sound of unusual elegance and refined color. He had a strong, well-balanced cast singing in English, and one will not easily forget such characterizations as Kieth Engen's marvelously uninhibited Varlaam and Herbert Handt's sneaky Shuisky. Stage director Dino Yannopoulos had a bright idea when he had Mr. Handt peer down on Boris from behind his chain in Act II.

Leontyne Price was heard as Madama Butterfly on Sept. 22 and 28, and Mary Costa as Gilda on Sept. 30. Miss Price was completely engaging as a personality and had enough vocal power to make certain climactic passages sound like thunderbolts. Messrs. Konya and Ruzdak and Mildred Miller led a superior cast, which benefited greatly from Kurt Herbert Adler's remarkably sympathetic conducting. Miss Costa is much more a Violetta than a Gilda type in warmth of voice and brio of manner, but she sang her new role with great beauty of tone and elegance of phrasing. She made *Caro Nome* considerably more thoughtful and interesting than



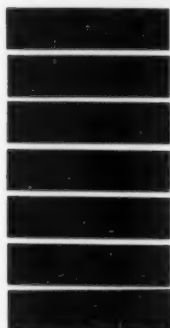
Carolyn Mason Jones

Blood Moon, Act I: Mary Costa and Irene Dalis

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usual, despite a muffed high E at the off-stage conclusion. Cornell MacNeil has added new dimensions to his handling of the title role since last he sang it here, and Renato Cioni was a brilliant Duke, if sometimes vocally a bit dry. Much of Silvio Varviso's conducting was fresh, but sometimes his symphonic approach was not related to the mood on stage. —Arthur Bloomfield

Boston

Changing Faces

One proper Bostonian in the audience at the first concert of the Boston Symphony's 81st season, at Symphony Hall, Sept. 29, was reported to have observed: "Everything is the same; only the faces have changed a little."

A year hence, two faces exceedingly important to these concerts will have changed altogether. Charles Munch will have retired as music director, to be succeeded by Erich Leinsdorf; and Richard Burgin will retire as concertmaster, but will continue as associate conductor.

Accordingly, when Mr. Munch strode out on the stage to begin his 13th and last season in Boston, the Orchestra and audience rose in greeting as usual. But this time they stood applauding a little longer than usual, and Mr. Munch stood bowing and smiling a little longer. These courtesies at season's beginning and end in Boston are not only pleasant formality—they also manifest genuine affection.

Mr. Munch kept to the standard repertory for this concert and its repetition on Sept. 30—Brahms's *Variations on a Theme by Haydn*, Debussy's *Iberia* and Tchaikovsky's *Pathétique* Symphony. But the performance of both conductor and Orchestra reached an extraordinary peak of finesse and tonal richness that not even the Boston Symphony and Charles Munch always manage to attain.

To be sure, Mr. Munch did not vitalize a score inherently a bit stodgy—for Brahms's *Variations*, while technically excellent, do represent that north German, square-cut aspect of the composer that Vienna never was quite able to eliminate—and propriety and slow tempos reigned.

With Debussy's *Iberia*, matters changed abruptly. This lush and elegant masterpiece of impressionism, with its overlay of Spanish piquancy, has become a Munch speciality, and the performance was gorgeous and exceedingly clear.

The *Pathétique* was the high point, both for its own emotional voltage and for the extraordinary reading Munch gave it. Here, again, were utmost clarity, both of orchestral sound and instrumental detail. Mr. Munch often tends during a performance to speed up tempos, but in the March-Scherzo the pace was steady from first to last. The solo playing of Messrs. Cioffi, clarinet; Walt, bassoon; and Mayes, cello, was superlative. —Cyrus Durgin

Seattle

World's Fair Plans

The Seattle World's Fair, opening here on April 21, 1962, continues to provide musical news affecting not only local audiences but the many attracted to the Pacific Northwest by the country's first world's fair in over two decades.

A mid-September announcement in New York by Harold Shaw, Century 21 performing arts director, indicates music will play a sizable role in the \$15 million in bookings brought in between April and October. Some of the major attractions will be the Belgrade Opera in performances of *Prince Igor* and *Boris Godunoff*; the Philadelphia Orchestra; Isaac Stern; Eugene Istomin; Leonard Rose; Adele Addison; the Seattle Symphony; Theodore Bikel; Richard Dyer-Bennet; Van Cliburn; and Victor Borge. Also announced are the Fu-Hsing Opera School, composed of 40 war orphans from the Republic of China, the Rumanian Rhapsody Company with orchestra and folk dancers, and a marimba orchestra from Guatemala.

Of particular local interest, of course, is the dedication of the new Opera House, on May 14 and 15, when Wilton Katims conducts the Seattle Symphony. Mr. Katims has announced that these concerts will present the world premiere of a new major composition by Benjamin Lees, an American composer now living in Paris. The work, not yet titled, was commissioned through the cooperation of an eastern musical foundation and will consist of musical settings for soprano and tenor soloists and large chorus.

Children have not been forgotten in the performing arts plans: from July 18 through August 12, *Young Abe Lincoln*, the highly successful short musical which has been playing at the York Playhouse in New York, will be presented three times daily in the new Playhouse at the Seattle Center (part of the \$20 million complex of buildings in which performing attractions will be given). Other children's fare will include puppet companies from Japan and Poland, Ringling Brothers Circus, and The Little Circus.

—Jo Ann Patterson

Toledo

Opera in a Museum

The Toledo Opera Association, Lester Freedman, director, launched the autumn music season here on Sept. 30 with its initial appearance in the Peristyle of the Toledo Museum of Art. The opera was *Tosca* and the conductor was Giuseppe Bamboschek, whose long experience gave the production a professional finish. Singers who contributed to the success included Dolores Mari, Jean Deis, James Buckley, Paul Dennis, Armand Brown, Bernard Falor, Donald Seeman and Lois Stoddard. Others responsible for the high caliber of the production were

Anthony Stivanello, costume and scenic designer; Arthur Winsor, chorus master; Carolyn Seeman, rehearsal pianist; choral members of the Toledo Opera Workshop; and the orchestra chosen from among Toledo's best instrumentalists.

—Helen M. Cutler

Washington, D. C.

Capital Music

A sold-out house of 3,810 in Constitution Hall and a sunny afternoon of 93° greeted Leonard Bernstein and the New York Philharmonic at the season's opening concert here, Sept. 24. The infectious enthusiasm was returned in a program and performance as warm as the weather that forced the orchestra to shirt sleeves after intermission.

Mr. Bernstein turned quickly from the almost riotous welcome to Roussel's Symphony No. 3 and, in a podium manner more subdued than before, played with elegant nuance and clear, finely etched sonorities.

Eileen Farrell, guest soloist, sang the Five Wesendonck Songs of Wagner. This was the afternoon's high point, a rare performance of greatest beauty.

The Calouste Gulbenkian concerts at the National Gallery of Art were opened the same evening with the resident National Gallery Orchestra playing two large works: the Symphony No. 2, by Charles Ives, and the Suite from *Les Troyens à Carthage*, by Berlioz. Richard Bales, conductor and musical director of the concerts, was clearly using the program to show off his orchestra. While deftly capturing the extended moods of the Symphony and the more quixotic feeling of the Suite, he obtained more cohesive and rich orchestral timbre and more incisive and vigorous playing than in the few years past.

The Phillips Gallery series opened on Oct. 1 with a chamber music program of three piano trios: the Trio in E minor by Haydn; *Variations on the song Ich bin der Schneider Kakadu* (from the opera *Die Schwestern von Prag*) by Beethoven; and the Trio, Op. 49, by Mendelssohn. The artists, all well-known musicians in the Washington area, were Werner Lywen (concertmaster of the National Symphony), John Martin (cellist of the National Symphony) and Richard Dirksen (composer, conductor, harpsichordist, organist and pianist at Washington Cathedral).

Robert Evett, a Washington composer, was the focal point of two concerts, Oct. 2 and 8. The first, a piano recital by Harry McClure at the Phillips Gallery, presented the premiere of his *Six Etudes* (1961); the second, with Richard Bales and the National Gallery Orchestra, repeated his *Concerto for Piano and Orchestra* (1958).

Mr. Evett's music is tonal, has the engaging quality of freshness, makes imaginative use of small melodic and rhythmic ideas, and has continuous forward motion. It is by turns openly hu-



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morous, subtle, serious (never solemn) and titillative. The new Etudes: *Octaves, Alternate Hands, Scales, Ornaments, Broken Chords, and Variations on a Hymn (We gather together to ask the Lord's blessing)* are direct in establishing mood, but elusive in stating the techniques for which each is named. Mr. McClure's playing at both the Phillips and National Galleries projected all these characteristics.

The sixth season of the Opera Society of Washington opened Oct. 6, 8 and 9 with a sumptuous mounting of *La Traviata*. In accord with the Society's purist policy of production, the opera was given in three acts, each being a day in Violetta's life, the country house and Flora's party being Scenes 1 and 2 of Act II. In addition, the original two cabalettas of Act II, Scene 1, usually omitted by tradition, were reinstated: the first sung by Alfredo immediately following his *De' miei bollenti spiriti*, the second by Germont following his *Di Provenza il mar*.

Mildred Allen sang a Violetta more staid than florid. In Act I she pushed the coloratura passages, and in the remainder of the opera she was more concerned with vocal solidity than with dramatic nuances. Due to illness, Charles Anthony was replaced by Stanley Kolk, as Alfredo. Morley Meredith, as Germont, was the tie that bound the performance together, sparking the rest of the cast to dramatic action. Mr. Meredith, Corinne Curry (Flora), Jack Davidson (Marquis) and Tamara Berling (Annina) made their first appearances with the Washington Opera.

Through John Moriarty's expert staging and the swift pacing of Paul Callaway's conducting, the production built gradually to a high climax at Violetta's death. Most spectacular of Robert O'Hearn's sets was Flora's house. By the use of an unsupported black and gold staircase winding from midstage up, around, and out toward the audience, the small stage of Lisner Auditorium was made to look twice its size.

—Charles Crowder

Mayor Wagner Meets With Music Committee

On Oct. 3, Mayor Robert F. Wagner met with the executive group of the newly formed Music Committee for New York City to discuss the formation of a cultural commission devoted exclusively to the expansion of the City's musical life.

Headed by Frederick Steinway, the Committee members included Julius Bloom, Oliver Daniel, Robert Dowling, Sol Hurok, William Judd, Sidney Kay, Alan Kayes, Al Knopf, Carlos Moseley, Francis Robinson, William Schuman, Kurt Weinhold and Elizabeth Winston.

Presented at the meeting was the Committee's pilot plan for enlarging the City's role in bringing music more fully into the lives of New Yorkers, with special emphasis on developing wider appreciation among young people.

Praising the Mayor's continued interest in music, Mr. Steinway cited Mr.

Wagner's "55 proclamations issued to musical groups and organizations, as well as the many scrolls, citations and medals presented to individual artists; the saving of Carnegie Hall and the steps taken to save the Met. In addition," he said, "you were the first Mayor to give a ticker tape parade and City Hall welcome to a musician."

A conductor's baton, tied with ribbons in the City's colors of blue, white and orange, was presented by Mr. Steinway to Mayor Wagner as a symbol of his election as the Committee's Honorary Chairman.

Philharmonic Hall To Open Next Season

The first building to be completed at New York's Lincoln Center, Philharmonic Hall, will open its doors on Sept. 23, 1962, with a concert by the New York Philharmonic led by Leonard Bernstein.

This was announced on Oct. 2 by Reginald Allen, the Center's executive director for operation, at a reception marking the official "opening of the books" for the Hall. About 250 representatives of the management field attended.

Opening night and succeeding programs during the first week will all be benefit performances for Lincoln Center. The preliminary schedule for the remainder of the week includes the Boston Symphony, Erich Leinsdorf conducting; the Philadelphia Orchestra, Eugene Ormandy conducting; a chamber music program; and a Metropolitan Opera program. These performances will precede the New York Philharmonic's regular subscription season.

Basic rental of the Hall for an evening performance was listed at \$1,185. The Boston Symphony, the Philadelphia Orchestra and the New York Philharmonic have already booked 154 dates for the 1962-63 season. These reservations were listed in "date books," presented to the concert managers, which showed availabilities through August 1963. Mr. Allen pointed out that, because the Hall will be air-conditioned,

it will be in operation the year round.

Mr. Allen was assisted by Richard P. Leach, assistant director for operation; Louise Homer, booking director for Philharmonic Hall; and John Totten, formerly house manager of Carnegie Hall, whose appointment to the same post at Philharmonic Hall was announced on this occasion.

Lincoln Center Previews Student Program

A preview of the 1961-62 Student Program of Lincoln Center for the Performing Arts was given at Carnegie Recital Hall on Oct. 6 to an invited audience of 200 principals of junior and senior high schools in Greater New York.

Reginald Allen, the Center's executive director for operation, outlined plans for the 1961-62 season and introduced various artists in excerpts from the programs to be offered.

Michael Rogers, a young pianist from Juilliard School of Music, announced his own selections as he will at each school: Liszt's *Hungarian Rhapsody No. 11*; Chopin's *Nocturne in D, Op. 27, No. 2*; and the *Fugue from Barber's Piano Sonata*. In lieu of the New York Philharmonic itself, a film was shown of a student concert given in Carnegie Hall last spring.

The preview program concluded with scenes from *Così fan tutte*. Introduced by John Gutman, assistant general manager of the Metropolitan Opera Company, the excerpts were accompanied by George Schick. The cast included Nancy Williams, Marguerite Willauer, Jeanette Scovotti and Mallory Walker from the Metropolitan Opera Studio. Rose Landver is stage director for the group.

Essentially the same as last season, the program will offer high schools a choice of seven soloists and ensembles (in collaboration with the Juilliard School), eight open rehearsals of the New York Philharmonic in Carnegie Hall, an abridged English version of *Così*, and a second opera to be announced later.



Mayor Wagner and members of the New York Music Committee. Left to right: Oliver Daniel, Kurt Weinhold, Frederick Steinway, Mayor Wagner, Giovanni Buitoni and Julius Bloom

the SANTA FE adventure



Photos Tony Perry

Top: Persephone with Vera Zorina
Above: Oedipus Rex with Charles O'Neill
and Mary Davenport

Let us gaze back to the year 1957 and look at a city of about 35,000 persons with a slightly above-average interest in "cultural" matters, but with no traditional interest in live opera or a theater suited for operatic productions. Place that city in a state having only 800,000 people with the largest metropolitan area of 175,000 persons about 60 miles away and no other large centers of population for hundreds of miles. Take note of the fact that the state is relatively poor, both in finances and in the support of concert music. Then as a seasoned observer of the opera scene in America—as an observer who is fully aware of the infinite number of problems associated with producing a season of live opera—ask yourself what the chance of success would be for opera in Santa Fe, New Mexico.

"Ridiculous" is what you probably would say, especially if you were looking at the situation through the eyes of an observer of the New York, Chicago or San Francisco opera scenes. Unlike some major operatic personalities who scoffed at the existence of opera in New Mexico, the young, enthusiastic founder and director of the Santa Fe Opera, John Crosby, believed that opera in New Mexico made great sense. That Mr. Crosby's judgment was resoundingly right can be illustrated simply by the matter of attendance—from a fair attendance mostly by Santa Feans during the first season, the Santa Fe Opera performed to SRO audiences almost every night during its 1961 season. Even with an audience capacity of just under 1000, this is still a remarkable feat.

If you wish to measure success in other ways, the glowing reports of critics from major opera centers and prominent publications, the international publicity and acclaim, and the increasing financial aid by individuals

and foundations can be noted. Many factors may have contributed to the success enjoyed by the Santa Fe Opera, but one factor that must be there is there—the high artistic level.

Despite the expected variation in quality within an opera production, and from one opera to another, the amazing thing is that the Santa Fe Opera has never offered a really bad production, although some mediocre operatic material has appeared on its stage. In fact, if you had been lucky enough to see the 1961 production of Mozart's *The Marriage of Figaro*, you would not have seen a better performance anywhere, an opinion confirmed by critics and knowledgeable international opera-goers.

Many of the attributes of success of major opera companies—large budgets and lavish expenditures on a few productions, the star system, a tradition-heavy history, support through its importance as a social symbol—these factors have not figured in an important way at the Santa Fe Opera.

Briefly, the ability of the Santa Fe Opera to build its fine reputation has been based on the wide-ranging ideas of Mr. Crosby and his young, imaginative staff as illustrated in this brief description of the physical plant, the repertoire, the production, and the performers.

The Theater—As the ideas for the Santa Fe Opera took shape in 1956, a matter of prime consideration was a proper theater. The solution, influenced by local physical conditions, contributed immensely to the successful appeal of the Santa Fe Opera. Santa Fe, having a small rainfall, allowed for an open-air theater, and although occasional performances have been rained out—flooded out may be a more realistic description—the advantages of the open-air setting outweigh the disad-

vantages, especially with regard to special effects such as the setting off of fireworks in carnival scenes.

The design of the theater, with its sound-reflecting pool in front of the stage, has been acclaimed as acoustically outstanding, as well as offering complete vision from any seat. As the theater blends with the magnificent natural setting, the live scenery surrounding the theater can be used effectively by the stage directors. With the theater as its core, the entire physical plant of the Santa Fe Opera provides a functionally and esthetically satisfying setting for producing opera.

The Repertoire—A feature that strongly marks the Santa Fe Opera is the varied nature of its repertoire and the concentration on unusual works. Among the 27 productions, Santa Fe has presented performances of the early, the rarely-heard, the war-horse, and the modern in the operatic repertoire. In addition, two operas have been given their world premieres: *The*

Tower by Marvin David Levy, and *Wuthering Heights* by Carlisle Floyd, the last being commissioned by the Santa Fe Opera. During the five seasons such works could be heard as *La Serva Padrona*, *Anne Boleyn*, *Ariadne auf Naxos*, *Oedipus Rex*, *Persephone*, *The Rake's Progress*, *Regina*, and *News of the Day* on the one hand, and on the other, *Carmen*, *Cinderella*, *Der Rosenkavalier*, *La Bohème*, *Madama Butterfly*, *The Gondoliers*, *The Abduction from the Seraglio*, and *Falstaff*.

Production—Sparse but fitting and clever scenery and sets, the use of the natural setting, extremely effective lighting and superb stage action make the Santa Fe Opera productions a welcome contrast to those of the major opera houses. Add to these production considerations the startling effect of the costuming on physically attractive and dramatically effective singers and you can see why Santa Fe Opera performances are a joy to see—a factor which some of us may have forgotten is important to opera. Among those who have created the Santa Fe Opera image are Hans Busch and Bill Butler (directors); Henry Heymann and Patton Campbell (scenery and costumes); Thomas Benson (lighting); and Thomas Andrew (choreography).

Performers—"Performers rather than just vocalists" is used in a complimentary way to describe properly the casting of the Santa Fe Opera. With the exception of a few roles, the star system of casting has never been practiced at Santa Fe. Although a few very well-known performers such as Vera Zorina, Martyn Green, Phyllis Curtin, Theodor Uppman, and Franca Duval have been featured, the casting has fallen on the shoulders of such vocally excellent, dramatically capable, and physically attractive persons as Marguerite Willauer, Mildred Allen, Maria de Gerlando, Maria Ferriero, Doris Yarick, Judith Raskin, Regina Sarfaty, Helen Vanni, Loren Driscoll, Charles Anthony, Robert Trehy, John Reardon, and Andrew Foldi, among many others.

The Santa Fe Opera has been fortunate in that it has had the services of first-rate musicians in its orchestra drawn from leading orchestras around the country and of the conducting and choral experience of Robert Craft, Margaret Hillis, Hans Busch, Robert Baustian, and John Crosby. Then, again, it has been able to draw such contemporary musical figures as Igor Stravinsky and Paul Hindemith as guest conductors of their own works.

In other ways, the Santa Fe Opera has been both novel and fortunate as in its use of English librettos, still a controversial matter; in the manner in which it has developed the Santa Fe Opera School and Apprentice Program and the Santa Fe Ballet; and in its stimulation of additional musical activity by its presentation of significant programs of religious music in the Santa Fe Cathedral, and support of orchestral and chamber concerts in Santa Fe.

To New Mexican partisans of the Santa Fe Opera, a sweet capping to the rising success of the company is the recent international recognition of its vitality and the delight and surprise on the part of many that such a cultural undertaking could thrive not in the populous East and West coasts or in the midwest area of the United States, but in the supposed desert of the Southwest.

A review of the 1961 (June-August) season of the Santa Fe Opera corresponds well to the image of opera as a dramatic art form that the management of the Santa Fe Opera Company would like to see prevail.

The 1961 season consisted of new productions of standard operas (*Der Rosenkavalier* and *Carmen*), some popular holdovers from previous seasons (*La Bohème* and *The Marriage of Figaro*), one previously performed Stravinsky work (*Oedipus Rex*) and one new Stravinsky work (*Persephone*), an American opera by Douglas Moore (*The Ballad of Baby Doe*) and an American premiere (*News of the Day*) by Paul Hindemith.

Although all productions of the 1961 season were highly professional and gratifying, honors for the season should go to the Santa Fe production of *The Marriage of Figaro*—as perfectly cast, sung, played, mounted, costumed and lighted (all in the Mozartean spirit) as one could ask for. *The Marriage of Figaro* was staged by Hans Busch, conducted by Robert Baustian, and featured Judith Raskin and Maria Ferriero (sopranos), Helen Vanni (mezzo-soprano), Donald Gramm (bass-baritone), Andrew Foldi (basso), Robert Trehy (baritone), and other excellent performers.

The compositions and conducting of Igor Stravinsky once again played a prominent role in Santa Fe, with a repeat of *Oedipus Rex*, highlighted by the spectacular costuming from the Stratford (Ont.) Festival, and a new production of *Persephone* with Vera Zorina.

The interest of the 1961 season was further enhanced by the American premiere of Paul Hindemith's humorous *News of the Day*, marred only by an inconsiderate rainfall of flood-like proportion during the opening performance, with Mr. Hindemith conducting under an umbrella.

The American opera making its first appearance in Santa Fe's open-air theatre was Douglas Moore's *Ballad of Baby Doe*, especially produced with the Company's fall European tour in mind. Falling possibly midway between what is traditionally thought of as an opera and the American musical, *The Ballad of Baby Doe* had much that was appealing to Santa Fe audiences, especially in the conducting of Robert Baustian, the direction of Bill Butler, the choreography of Thomas Andrew, and the singing of Doris Yarick, Mary Davenport, and Robert Trehy.

The summer of 1961 was also the first official season of the Santa Fe

Opera Ballet, directed and choreographed by Thomas Andrew. The professional group of young dancers scored successfully in *Persephone* and *Carmen*, and in the ballet evenings.

The Apprentice Program, under the direction of Hans Busch, continued to present pleasant surprises in the way of new young talent. This year the program was supported principally by a grant from the Avalon Foundation.

Without slighting in any way the important parts they played in the 1961 season, space allows only mention of the conducting of John Crosby (general director), Robert Craft, and Robert LaMarchina; the stagings of Don Moreland and Atwood Levensaler; the designs of Henry Heymann, Eldon Elder and Vera Stravinsky; the technical production of Robert Benson; and the chorus direction of John Moriarty. Major singing roles in 1961, in addition to those already mentioned, were assigned to Marguerite Willauer (*Rosenkavalier*, *News of the Day*), Maria Ferriero (*Bohème*, *Marriage of Figaro*), Mary Davenport (*Ballad of Baby Doe*, *Oedipus Rex*), Doris Yarick (*Ballad of Baby Doe*, *Carmen*, *Bohème*), Joanna Neal (*Figaro*, *Carmen*), Regina Sarfaty (*Carmen*), Judith Raskin (*Rosenkavalier*, *Figaro*), Helen Vanni (*Rosenkavalier*, *Figaro*), Charles Anthony (*Bohème*), Loren Driscoll (*Persephone*, *News*), Rolf Sander (*Rosenkavalier*, *Oedipus*, *Bohème*, *Figaro*), Charles O'Neill (*Rosenkavalier*, *Oedipus*, *Carmen*), Theodor Uppman (*Carmen*, *News*), Donald Gramm (*Oedipus*, *Figaro*), Robert Trehy (*Ballad*, *Bohème*, *Figaro*), Martial Singher (*Carmen*), Robert Kirkham (*Rosenkavalier*, *Ballad*, *Oedipus*), and Andrew Foldi (*Rosenkavalier*, *Bohème*, *Figaro*, *News*).

Again the orchestra was made up of performers from leading opera and symphonic orchestras across the country, with Guy Lumia as concertmaster.

The European tour was a climaxing tribute to the activities of the Santa Fe Opera not only for its 1961 season, but to its growth since the first season in 1957. Under the sponsorship of ANTA and the Department of State, the Santa Fe Opera performed at the West Berlin Festival and in Belgrade, Yugoslavia, and would have appeared in Warsaw, Poland, if the current political situation had not caused cancellation by the Polish government, as it seems, under pressure from the U.S.S.R. With Igor Stravinsky very much in the limelight, the Santa Fe Opera performed Stravinsky's *Oedipus Rex* and *Persephone* and Douglas Moore's *Ballad of Baby Doe*. The Stravinsky productions were received enthusiastically by the German and Yugoslav audiences and critics (in particular, *Oedipus Rex*), with special attention paid to the costuming. *The Ballad of Baby Doe* fared less well, probably for many reasons, but mainly perhaps because of its peculiarly American atmosphere in plot, setting and libretto. The company returned to America on Oct. 9, well satisfied with opera à la Santa Fe.

—William Weinrod

international report

Lucerne

1961 Festival

Much more than in previous years the 1961 Festival of Lucerne, Aug. 16 to Sept. 9, was devoted to contemporary music. The first concert, directed by Ferenc Fricsay, offered the premiere of an important work—The First Symphony of Zoltan Kodaly, which the 79-year-old Hungarian master wrote only this year for the Festival Orchestra.

This three-movement work is by no means laden with melancholy nostalgia such as might characterize the work of an old man. It is, rather, a piece of irresistible animation, offering us something truly new and exciting in its thematic inventiveness as well as in the original treatment of the symphonic form.

The Violin Concerto, Op. 61, by the Swiss composer Armin Schibler was much more problematic. This work was composed at the request of Wolfgang Schneiderhan and was given its first performance by him under the direction of Wolfgang Sawallisch. The considerable tonal imagination of the composer is evident in this work just as clearly as is his partiality to exciting introductions. Unfortunately, however, the latter are very seldom followed by thematic material of equal promise. Another factor contributing considerably to the divided impression made by this concerto was the fact that Schibler, in spite of his productivity, has not yet really found a personal style.

A concert dedicated to the Festival Strings Lucerne, directed by Rudolf Baumgartner, brought four premieres of works of widely varying value. The only one of these works which could be called a true masterpiece is the Music for Viola and Chamber Orchestra (from the *Magical Squares*) by the Austrian composer Johann Nepomuk David. This composition united four well-delineated, richly contrasting movements in an integrated symphonic structure of extraordinary expressivity.

Number 3 of the *Reflections* for Stringed Orchestra, by the Swedish patriarch Hilding Rosenberg, was completely romantic in sound. The lack of clarity of form in the Passacaglia Concertante for Oboe and Strings, by the Hungarian Sandor Veress, who has long lived in Switzerland, diminished the effectiveness of the otherwise striking composition. The *Five Essays* for strings by the young Yugoslav composer Milko Kelemen were studies in sound that merely showed rhythmic and coloristic talent. The aphoristic brevity of these studies accorded with the paucity of thematic interest.

A second new music concert, presented by the Radio Orchestra under Erich Schmid, offered familiar works

of the Swiss composers Othmar Schoeck, Willy Burkhard, Robert Blum and Klaus Huber. Contemporaries represented on the programs of the other eight symphonic concerts and the four chamber music concerts were Benjamin Britten, Frank Martin, Paul Hindemith and Bela Bartok.

Highlights of the Festival were the two Mozart Serenades, conducted by Paul Sacher before the enchantingly situated Lion of Lucerne; the two concerts of the Berlin Philharmonic directed by Herbert von Karajan, which included a new version of Bruckner's Eighth Symphony put together by von Karajan from the various previous versions; a performance of Mozart's *Requiem* in the Jesuits' Church, under the direction of Josef Krips; and the two concerts with classical and modern programs under Carl Schuricht and Ernest Ansermet.

With a total of 23 well-attended events, in which numerous famous soloists took part, the Lucerne Festival this year justified its considerable artistic reputation, which it has acquired through a process of purposive, untiring building.

—Willi Reich

Warsaw

Autumn Music

That peaceful coexistence is possible at least in the field of music is demonstrated by the nine-day festival, Warsaw Autumn. This year, as in the four previous festivals, contemporary works representing a great variety of styles were heard by visitors from both East and West. Despite strong differences of opinion, there were no casualties and nobody went away mad.

The Festival's opening concert began with *Il canto sospeso*, by the Italian avant-garde composer Luigi Nono—an enormously difficult piece for chorus, soloists and orchestra employing the disjunct, pointillist style of post-Webern serialism.

On the same program, Witold Rowicki conducted the Warsaw Philharmonic in the world premiere of *Jeux Venitiens*, by Poland's leading composer, Witold Lutoslawski. This fascinating composition, perhaps the most impressive of the entire festival, makes use of aleatoric elements (elements of chance) within a strictly controlled framework. Of it the composer himself



Sabine Toepfler

Lisa Della Casa, singing *Salome* for the first time in her career, performs the *Dance of the Seven Veils*, in a highlight of this year's Munich Festival

writes: "The directing factor continues to be the composer; the introduction of chance to an extent that is strictly prescribed is only a technical means and not an artistic end."

Formally, the work is based on the alternation of fixed, regularly-composed sections with those employing aleatoric procedures in a limited way. The result is a kind of music that is indeed new, but which remains music and does not give the impression of mere experimentation. Doubtless, the fact that Lutoslawski is not only a highly gifted but also a thoroughly trained composer accounts for the difference between this remarkable piece and the many dilettantish attempts along similar lines that have been heard in recent years.

Tadeusz Baird's *Erotiques*, for soprano and orchestra, magnificently sung by Stefania Woytowicz, completed the inaugural program. Although based on 12-tone technique, this moving cycle of six songs gives the impression of complete freedom. In his harmonic and melodic procedures, Baird stands closer to Schoenberg and Alban Berg than to Webern; the *Erotiques* contain even a faint echo of the orchestral songs of Gustav Mahler. Their expressive, impassioned melody, a kind of rhapsodic declamation, reveals the strong lyrical gift of this young Polish composer, who despite his Scottish surname is more Slavic than most of his colleagues.

Krzysztof Penderecki's *Threnody for the Victims of Hiroshima*, for 52 string instruments, is a remarkable and, from the purely musical standpoint, somewhat terrifying piece. In it Penderecki dispenses completely with exact musical pitches and intervals as organizing compositional factors—thus with anything resembling melodic or harmonic relationships. His *Threnody* consists of a series of contrasting segments producing various coloristic effects. Yet the result is not sheer noise, as one might suppose—it is music of a very special kind, in which none of the time-honored elements is present in recognizable form, but which nevertheless conveys an artistic message.

To describe in any detail the 16 concerts that were packed into this nine-day music marathon is manifestly impossible. Highlights include a stunning concert by the Borodin State Quartet of Moscow in works by Prokofiev, Szymanowski and Shostakovich. A typically Russian fullness of tone, complete control of nuances, and uncanny precision of ensemble (that was anything but mechanical) characterized the performance of this quartet, which ranks among the best of Europe. The Ballet of Peking proved to be a disappointment. Instead of sticking to their own legitimate tradition, the Chinese have "gone Western," and the result is neither fish nor fowl.

The Warsaw Autumn occupies a very special position in the European musical scene, for it is one of the few places in the world where art and artists of all political and esthetic persuasions can meet on neutral ground and on equal footing.

—Everett Helm

New Zealand

Triumph of Tosca

In the seven years since its founding, the New Zealand Opera Company—the only professional opera company in this country—has made immense headway against unique adversities. For it is not a company with a theatre of its own, a full-time chorus and its own orchestra; it is a traveling company that has to hire theatres and train a new local chorus in every town. For tours that go only to the larger centers, a full orchestra is engaged; for others that visit every township along the way, the services of a pianist must suffice.

Before the Company was founded, New Zealand depended for opera upon touring Italian companies that came perhaps once in 10 or 20 years. Isolated productions of *Faust* (1940) and *Carmen* (1946) were the extent of our "tradition." So the beginnings of the Company were understandably unassuming: one-act operas presented with as little expense as possible. Then, in 1957, came *The Consul*, the first full-length work (and the first resounding success), and subsequent years have seen an unbroken progress to ever-higher standards.

To give some idea of the Company's activities, in the past 12 months we have seen *Amahl and the Night Visitors* given an enchanting production last Christmas; *The Marriage of Figaro* (by now a repertory piece) sent on tour, without a chorus and with piano accompaniment, to small towns within a single province; *Don Pasquale* in a production first given last year in Wellington and immaculately remounted at the Auckland Festival; and *Tosca* in a new production acclaimed as the most successful venture yet, which is at present on an 11-city tour from one end of the country to the other, accompanied by the same orchestra throughout, but with a new chorus in each city.

Tosca, admittedly, is by no means an all-New Zealand enterprise. Marcello Cortis was invited from Italy both to produce and to appear (singing in English) as a superbly repellent and unscrupulous Scarpia. His production is peculiarly that of a singer, and he concentrated all his coaching on the principals. The dramatic impulse and the inner movement of the music, as opposed to the emotional content of the words, was exactly reflected in the acting. As one would expect, this is most clear in passages of dramatic tension but vocal silence, such as Angelotti's first entrance and Tosca's arrangement of the candles round Scarpia's body; but it has governed the action throughout, making the big duet scenes masterpieces of subtle interpretation.

From the Company's point of view, perhaps most important of all are the "home" principals. Few of them have ever been out of New Zealand, but they are proving themselves eminently equal to the demands made upon them by Mr. Cortis and by Puccini. In Vincente Major and Elisabeth Hellawell, the two Toscas, the Company has two remarkable singer-actresses, the former the more mature and convincing, with impeccable diction and ample vocal power to present Tosca in the grand manner, and the latter an extremely promising young soprano who, considering that her voice is more lyric than dramatic, made a very fine showing in the part. Jon Andrew, the first Cavaradossi, is a genuine Puccinian tenor, warm in tone and ringing in upper notes. The smaller roles are all excellently characterized: Ian Morton a droll and rich-voiced Sacristan, Paul Person an equally convincing Angelotti and Sciarraone, and John Poole an unforgettably sinister Spoletta. Of all the artists mentioned, only Elisabeth Hellawell has trained or sung outside New Zealand.

The two conductors are John Hopkins, the present resident conductor of New Zealand's National Orchestra, and



Tosca in New Zealand. Act II, with Elisabeth Hellawell in the title role, Graeme Gorton as Scarpia and John Poole as Spoletta.

Alex Lindsay, conductor of the country's best string orchestra. The former's reading of the score is essentially and outstandingly dramatic, the latter's a shade more lyric.

Raymond Boyce, a young Englishman who has now been working with the Company for about five years, has designed three splendid sets, each of them startlingly conveying the spirit of Rome, and one, the somber vaulted church of Act I, strongly reminiscent of the style of Zeffirelli. The production allows some very clumsy movement on the part of the chorus, but ignores, for the worse, the staging of the *Te Deum* procession that the designer deliberately suggested in the shape of the set.

This *Tosca* is as thrilling as anything New Zealand has ever seen and promises extremely well for the future. On all scores, in fact, the outlook for opera in this country could hardly be better. Financially, a system of sponsorship by commercial firms gives the Company a considerable degree of security, and this year the Government has followed up a number of small grants with a guarantee of £15,000 annually for three years. The Wellington season of *Tosca*, furthermore, has been accompanied by two important announcements: one on the part of the New Zealand Broadcasting Service, that in addition to the National Orchestra it intends to form a permanent theatre orchestra, primarily for use with opera and ballet; and the other by the Opera Company itself, that it has engaged James Robertson, one of the National Orchestra's former conductors and a former musical director of Sadler's Wells, to assume the musical directorship.

—Jeremy Commons

Canada Council Studies Ballet Needs

The Canada Council has announced that it will seek the advice of several international dance experts regarding the problems facing Canadian ballet.

"The successful operation of ballet companies of high quality," said A. W. Trueman, Director of the Council, in making the announcement, "requires financial resources perhaps available only in a wealthy metropolis such as New York. No Canadian center can at present hope to support a large permanent company from its own resources alone, and high transportation costs make touring very expensive. The existing companies must look to the Council for substantial help. Therefore, the funds available to the Council, scarcely adequate for a single company of any size, must be distributed among three. We are hoping that impartial, widely experienced experts may be able to point the way out of a dilemma which so far has seemed insoluble."

During the interim period, the Council will continue its current policy of assistance to ballet in Canada. A grant of \$100,000 to the National Ballet of Canada for the current year was approved at a recent meeting.

THE MANY FACES OF DANCE. Critics, performers, choreographers, producers, directors—from Graham to Broadway—read about them in the

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JOHN MARTIN

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opera in new york

NEW YORK CITY OPERA

Il Trittico Opens City Opera Season

New York City Center, Oct. 5.—PUCCINI: *Il Tabarro*: William Chapman (Michele), John Alexander (Luigi), Maurice Stern (Tanca), John Macurdy (Talpa), Arlene Saunders (Giorgetta) (Debut), Claramae Turner (Frugola), Harry Theyard (A Song Vendor), Martha Kokolska (Debut) and Maurice Stern (Two Lovers); *Suor Angelica*: Maria Di Gerlando (Suor Angelica), Claramae Turner (La Zia Principessa), Gladys Kriese (La Badessa) (Debut), Eunice Alberts (La Suore Zelatrice), Sophia Steffan (La Maestra Delle Novizie), Martha Kokolska (Suor Genovjeffa), Joan Owen and Nancy Roy (Le Due Novizie), Charlotte Povia (Suor Doicina), Mary Lesawyer and Beverly Evans (Le Due Converse), Debra Brown (La Cercatrice); *Gianni Schicchi*: Norman Treigle (Gianni Schicchi), Doris Yarick (Lauretta), Claramae Turner (Zita), Frank Porretta (Rinuccio), Maurice Stern (Gherardo), Mary Lesawyer (Nella), Richard Buckley (Gherardino), Fredric Milstein (Betto) (Debut), John Macurdy (Simone), Richard Fredricks (Marco), Joan Keim (La Cieca) (Debut), Spiro Malas (Maestro Spinellochio) (Debut), Herbert Beattie (Amantio Di Nicolao), Norman Grogan (Pinellino), Glenn Dowlen (Guccio). All three operas staged by Christopher West. Scenery and costumes by Rouben Ter-Arutunian, Julius Rudel conducting.

With characteristic courage and enterprise, Julius Rudel opened the New York City Opera's 35th season with the first complete performance of Puccini's *Trittico* since 1918. It was given as a benefit for the Production Fund and attracted a brilliant audience.

With a wretched house, constant financial harassment, and none of the prestige of the Metropolitan, this brave People's Opera (as it might well be called) has brought a far more interesting repertoire to New York music lovers at prices they can afford. It has given priceless opportunities to young singers, and it has grown steadily in popular appeal and esteem.

Until we hear the *Trittico* complete, we are apt to forget what a tour de force it was to write three such completely different works. Puccini's melodic inspiration and inventive powers were tiring in 1918, but he was experimenting with new colors and textures and constantly subtilizing his harmonic palette. And occasionally we get bursts of the old fire.

Despite the lurid setting, more suggestive of Tahiti and a bombed-out cathedral than of the banks of the Seine, *Il Tabarro* was effectively staged. Mr. Alexander, a far better tenor than many of our recent Italian imports, had the passion and power of voice for the role of Luigi, and he actually looked the part. He is a highly intelligent artist.

Top: Arlene Saunders and William Chapman in *Il Tabarro*

Middle: Suor Angelica

Bottom: Gianni Schicchi. Left to right: Claramae Turner, Frank Porretta, Norman Treigle, Doris Yarick, John Macurdy and others (Photos by John Ardoin)



Miss Saunders, too, sang movingly, making Puccini's soaring phrases genuinely exciting, albeit at times with an effort that resulted in hardness of tone quality. Mr. Chapman, with less voice, used his resources brilliantly and was, as always, dramatically outstanding.

Miss Turner, who appeared in all three operas and demonstrated her versatility in memorable fashion, was a lovable Frugola. She looked like Tugboat Annie, and she sang her enchanting music very well indeed.

The off-stage choruses were dreadful, and the Song Vendor and Two Lovers were feeble, but the performance as a whole was gripping.

Suor Angelica has been more severely criticized than its sister works, but I must ruefully confess that it always makes me cry. After all, if one cannot be sentimental about Puccini, one had better stick to Verdi.

Mr. Ter-Arutanian had devised an ingenious set of translucent plastic material, in the form of Gothic arches, that lent itself to unusual lighting effects.

Miss Di Gerlando was a touching Angelica. She took her high C's bravely, but it was in the lower range that her singing was most pleasant. Miss Turner stole the performance with a superb characterization of the old aunt which won an ovation. The switch from the 17th to the 19th century in her costume did not harm at all.

I have always found all-male or female casts in opera extremely interesting as a challenge to the composer and not at all monotonous. (Some of Verdi's and Wagner's greatest scenes are for male voices unrelieved.) Therefore I found the chanting and chattering of the sisters delightful. Miss Kriese had vocal troubles but acted well, and the others were variable. Again, the off-stage choruses were ragged. Acoustical problems at the City Center are acute, in any case.

Gianni Schicchi, of course, is a masterpiece, and it was inexcusable of Mr. Ter-Arutanian to set and costume it as if it were a collection of Al Capp characters in a lurid baby's playpen. The slapstick staging may have been intended as a *commedia dell'arte* approach, but it merely succeeded in ruining the wit and charm of Forzano's text and Puccini's music. The atmosphere of old Florence, so important in this comedy, was completely ignored. Why must producers try to "save" operas by ignoring the composers' wishes? It is almost always disastrous.

Mr. Treigle acted the title role magnificently (his facial expressions were excruciatingly funny and always clearly motivated). Vocally, one wished for a bit more rotundity at times, but this admirable artist used his resources very cannily. Miss Yarick still has problems of vocal support, but she sang her famous aria prettily.

Mr. Porretta had to force his rather light voice in Rinuccio's big climaxes, but he invested them with truly Puccinian fervor. Miss Turner looked like

the Witch from *Hansel and Gretel*, but her Zita was a marvelous old rip. Within the framework of this detestable production, all of the singers performed valiantly, and the audience was obviously delighted.

Mr. Rudel kept things moving briskly all evening, and he elicited passion from his orchestra as well as his singers where it was needed. —Robert Sabin

Così fan tutte

Oct. 6—Beverly Bower (Fiordiligi), Frances Bible (Dorabella), William Metcalf (Guglielmo), John Alexander (Ferrando), Judith Raskin (Despina), John Macurdy (Don Alfonso). Julius Rudel conducting.

Così fan tutte has been a production in which everyone interested in the New York City Opera could take great pride. This is why it is sad to report that this *Così*, once so fresh and vital, was almost lifeless on this occasion, and the singers did little more than walk through their parts.

The staging is losing its definition, and the set is beginning to look tired and worn. This production had a high degree of sparkle even last season, but evidently no rehearsal time was spent on it this year. The redeeming aspect of the evening was the superlative playing of the orchestra under Mr. Rudel. Its performance seemed to be rooted in affection, rather than simply a job.

Of the singers, Judith Raskin was the most alert and vocally satisfying. This was John Macurdy's first Don Alfonso (he substituted for Herbert Beattie). He has an agreeable voice for the role, and dramatic experience in the part is all he now needs. —John Ardoin

La Bohème

Oct. 7—Adele Addison (Mimi), Patricia Brooks (Musetta), George Shirley (Rodolfo) (Debut), Chester Ludgin (Marcello), Richard Fredricks (Schaunard), Norman Treigle (Colline), Spiro Malas (Benoit, Alcindoro) (Debut), Franco Patané conducting (Debut).

This season's first performance of *La Bohème* by the New York City Opera added glory to what is surely one of the finest operatic productions to be seen on any American stage today. Carlton Gauld's staging has achieved a homogeneity of acting and singing which displays opera as a genuine dramatic medium. In this *Bohème*, the music arises naturally from dramatic situations. There is never a feeling that a story has been interrupted in order to give a singer his chance to hold forth.

For most City Center-ites, the greatest interest of the evening was probably centered on the debut of George Shirley, recent winner of the Metropolitan Opera auditions. On the basis of this one hearing, I feel it safe to state that this young man is headed for an extraordinarily successful career. Mr. Shirley possesses a beautifully developed lyric voice, of exactly the proper range and size for the role of Rodolfo, with easily produced high tones and a firm middle register. Debut be damned; this was singing on the highest professional order—warmly beautiful in timbre at all times and highly polished. He is also

that rare creature, a believable romantic tenor. Everything about his acting was fresh, spontaneous in effect and highly accomplished.

The participation of Mr. Shirley was not the only cause for jubilation in this performance. Not a single cast member was less than excellent. Adele Addison's lovely voice is not quite the instrument required for a Mimi—it is somewhat limited in its ability to produce a perfectly focused high note—yet I doubt that anyone could remain unmoved by the touching simplicity of her portrayal of the fragile maker of artificial flowers.

Chester Ludgin's Marcello is superbly rich and forceful, vocally and dramatically, while Messrs. Treigle and Fredricks displayed their customary excellence as the remaining members of the garret gang.

Miss Brooks's Musetta was a delightful characterization, with the rather metallic quality of her voice forming a natural part of the portrayal rather than making the listener conscious of any vocal shortcoming. Another debutant, Spiro Malas proved himself a masterful character actor, restrained yet amusing, with a serviceable voice.

Concluding praise is richly deserved by Mr. Patané, making his United States conducting debut. Here we find another rarity: a conductor who treats one of the most "standard" of operas with technical expertness and as if he were still in the first flush of his enthusiasm for it.

Mr. Patané's tempos were reasonable and appropriate. He neither allows the singers to indulge themselves, nor does he drive them unmercifully to fit into his conception. He has the ability to make slight tempo changes (when a singer runs into a bit of difficulty) almost imperceptibly. Under Mr. Patané's baton, this *Bohème* flowed with a naturalness and passionateness which deserve to be envied by Italian opera conductors of far more glamorous opera companies. —Herbert Glass

The Mikado

Oct. 8—George Gaynes (The Mikado), Frank Porretta (Nanki-Poo), Norman Kelley (Ko-Ko), Herbert Beattie (Pooh-Bah), William Metcalf (Fish-Tush), Joy Clements (Yum-Yum), Janice Broadhurst (Pitti-Sing) (Debut), Sophia Steffan (Peep-Bo), Gladys Kriese (Katisha). Emerson Buckley conducting.

Everything clicked beautifully at this first *Mikado* of the season. The singers were in fine fettle; the pacing, in general, was excellent; the orchestra was spirited; and the humor was never too broad.

Gladys Kriese sang her first Katisha with the company and Janice Broadhurst made her debut as Pitti-Sing. Miss Kriese was all that one could want as Katisha and she sang the role in a full, opulent contralto to boot. Miss Broadhurst was a lovely Pitti-Sing and made the most of her scene with Ko-Ko and Pooh-Bah. The rest of the cast was familiar, and Norman Kelley's Ko-Ko and Herbert Beattie's Pooh-Bah remain models of these two roles.

—John Ardoin

Aida

Oct. 8—John Macurdy (The King), Frances Bible (Amneris), Giulia Barrera (Aida), Giovanni Gibin (debut) (Radames), Norman Treigle (Rampsis), Chester Ludgin (Amonasro), Harry Theyard (A Messenger), Martha Kokolska (Priestess), Françoise Martinet, Rochelle Zide, Mary Ann Jackson, Lawrence Rhodes, Gerald Arpino (dancers). Staged by Allen Fletcher. Choreography by Robert Joffrey. Scenery by H. A. Condell. Franco Patané conducting.

Aida is a large opera in every sense of the word, and the City Center stage is a small one. Trying to fit the former on the latter is rather like getting a grand piano through a transom. That it can be accomplished is admirable; that it came off as superbly as did this performance is almost a miracle.

Vocally and musically, it was an exciting evening. Maestro Patané, who had made his United States debut with the company the night before, is a real find. I have rarely heard an *Aida* in this city led with such urgency, freshness and precision. The singers, too, seemed to outdo themselves, and together they created a performance that would have done credit to the 39th Street establishment.

Miss Barrera has a luscious voice. She knows how to float a pianissimo or produce a large, opulent tone with equal ease. If at times her voice became pinched and white (as in the Nile Scene), it was perhaps more due to youthfully injudicious production rather than to deficient equipment. Mr. Gibin made an auspicious debut, although during the first act (actually the first two acts, but this production telescopes them) he indulged in a little belting. By the end of the evening, he had hit his stride and impressed one with restraint, a musicianly approach and generally intelligent phrasing.

Miss Bible has developed into one of the finest Amnerises of our day, and Mr. Ludgin's Amonasro was up to the high standards achieved by his co-artists, as were the rest of the singers.

On the debit side it must be reported, however, that the staging was terribly old-fashioned, and the costumes, on the whole, most unflattering. Poor Radames had to contend with fringes and shapeless tunics that did nothing for him, while Miss Barrera's Nile Scene costume had far too much self-conscious "chic." It made Amneris look like a frump by comparison. The scenery by Mr. Condell was no better than the Gérard version at the Metropolitan.

Mr. Joffrey's choreography was something of a disappointment. It was replete with those sideways, plastique poses that so many people think are the quintessence of Egyptianism, when all they convey are 19th-century clichés.

The musical and vocal virtues of this production, however, far outweighed the visual faults. The company has not performed it since 1953; it was well worth the wait to hear it so excellently sung and played, especially since many Metropolitan casts have in no way approached the freshness and spontaneity of this more "modest" array of singers.

—Michael Sonino

BROOKLYN OPERA

Madama Butterfly Opens Brooklyn Opera Season

Brooklyn Academy of Music, Sept. 30—Elisabeth Carron (Cio-Cio-San), Maria Martell (Suzuki), Giovanni Consiglio (Lt. Pinkerton), Joy Johnson (Kate Pinkerton), Dan Baxter (Sharpless), Glen Ellsworth (Goro), Roy Hausen (Prince Yamadori), Robert Falk (The Bonze), George Spelvin (Imperial Commissioner), Carlo Moresco conducting.

The Brooklyn Opera Company stole a march on its colleagues over in Manhattan by opening its six-opera season on the last Saturday night in September. By getting an early start, Guido Salmaggi's troupe was able to borrow Elisabeth Carron from the New York City Opera for the title role in *Madama Butterfly*, a role she sings this fall in the 55th St. house. Miss Carron's wistful characterization and strong vocal performance were almost all the assets to be noted during a long evening, the other principals ranging from a so-so Suzuki to a somnolent Sharpless.

—Wriston Locklair

La Traviata

Brooklyn Academy of Music, Oct. 1—Olivia Bonelli (Violetta), Judith Mallin (Flora and Annina), Carlos Barrena (Alfredo), Calvin Marsh (Giorgio Germont), Robert Falk (Baron Douphol), Roy Hausen (Marquis d'Obigny), Adrien La Chance (Gastone), George Spelvin (Dr. Grenvil), Walter Hagen conducting.

Attractive Olivia Bonelli sang Act I unusually well and was often memorable in the rest, reaching her finest in the *Dite alla giovane*. Her voice is appealing in all registers and she acts with intelligence. Time and proper study will strengthen her lower range, and she should avoid covered tones except when the accompaniment is *piano*. Lovely as they are, they do not carry.

Calvin Marsh should be heard in roles of this caliber more often at the Met—his voice is rich and his characterization meaningful. Mr. Barrena was flat throughout, except during high for-

tissimos! The ballet insert in Act III was embarrassing. Mr. Hagen conducted ably, although he should scale his dynamics to the limitations of the individual singers. —John Lancaster

dance in new york

Leningrad Kirov Ballet Makes American Debut

In the midst of a New York heat-wave that made the gala audience not only feel, but look, like steamed vegetables, the Leningrad Kirov Ballet made its American debut on Sept. 11 at the Metropolitan Opera House. It launched its three-week season there with a version of the Petipa-Ivanov *Swan Lake* by its artistic director, Konstantin Sergeyev. The company was presented here by S. Hurok under the official cultural exchange program between the United States and the Soviet Union.

The heroic dancers gave no sign on the bake-oven stage of what they must have been suffering, and, although the performance did not match the magnificent ones to follow, it was enough in itself to assure us that the great traditions of the Maryinsky Theatre and the school that fed it had not been destroyed by the Russian Revolution.

The paramount question for many of us was whether the difference between the Leningrad and Moscow traditions had persisted through the years. The answer (despite frequent official Russian protests to the contrary) is a resounding "Yes!" The Kirov style is more elegant and classical than that of the Bolshoi Ballet of Moscow.

Tempos are slower; phrasing is more



Inna Zubkovskaya and Vladilen Semenov in the Kirov *Swan Lake*

deliberate; body positions are less extremely accented; there is far less emphasis upon virtuosity and passion. Backs are less tautly bent; bodies are not launched with such whip-like force; objectivity of style is more heavily stressed. Leningrad is still "cool" (as the saying used to go) and Moscow is still "hot." I hope that I shall not be misunderstood when I praise the Kirov Company as the aristocrats of Russian ballet!

Paradoxically enough, the exquisite Inna Zubkovskaya, who was the Odette and Odile on opening night, was born in Moscow and trained there. She is one of the loveliest and most poetic artists in the company. Her Prince Siegfried was Vladilen Semenov, the first Russian *danseur noble* I have seen whom I could compare with Youskevitch or Bruhn in this role. Mr. Semenov's full stature was revealed in his Count Albrecht in *Giselle*, a performance that was the soul of Romanticism and one long, beautiful phrase.

The pas de trois in Act I of *Swan Lake* introduced three of the most brilliant young dancers, not only of the Kirov but of the world: Alla Sizova (who is 22 and danced Aurora in *The Sleeping Beauty* for the first time here on her birthday), Natalia Makarova (21), and Yuri Soloviev (21).

Sizova has the kind of transcendent brilliance in ballet that one associates with Horowitz at the piano. She can do literally anything, and with an aplomb that is staggering. But, marvelous as she is, she has certain shortcomings, which are probably more a matter of youth than training. She is too aware of her technique, and sometimes sacrifices beauty and flow of phrasing to glitter. And she is obviously still intoxicated by the sheer joy of moving so magnificently, without bothering her pretty little head too much about what it all means. With what she has now, at 40 she should be one of the great artists of her time. For she has poetry and lyricism as well as dash and bravura.

Makarova is a charmer. Softer, more gracious than Sizova, her lovely oval face, expressive eyes and supple, sinuous movement make her an enchanting *Giselle*. Like all of the dancers in this company, she is technically magnificent, but one is never reminded of that fact unpleasantly.

Soloviev seems to have been born in the air. His *ballon* and *batterie* are enough to drive any aspiring young virtuoso to despair. His dancing gave no indication that he is overburdened with brains, but who cares whether a bird has brains? In Igor Belsky's *Shostakovich Seventh Symphony*, a tribute to the heroic defenders of Leningrad in World War II, this young artist was electrifying.

As the Jester (who is all too prominent in the Kirov, as well as the Bolshoi, *Swan Lake*) Alexander Pavlovsky gave us a taste of his brilliance and virility of style.

(Continued on page 46)



GUIDO SALMAGGI

Director, **BROOKLYN OPERA COMPANY** at the Brooklyn Academy of Music, Spring and Fall Seasons.

Artistic Supervisor to George Barati (Conductor-Musical Director)
HONOLULU SYMPHONY OPERA, 1961-62 Season, McKinley Auditorium

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George Howerton, Dean

School of Music

Evanston, Illinois

personalities

After a number of months of concert appearances and recording sessions in Europe, violinist **Hyman Bress** returned to this country in October. On Dec. 3, he will give a recital at New York's Town Hall.

Julius Rudel, general director of the New York City Opera, was cited by Mayor Wagner for his "dedication to music and for championing American composers and producing their operas. . . ." Mr. Rudel was presented the citation at City Hall.

Michael Rabin gave three recitals in Iceland in September under the sponsorship of ANTA. The violinist then left for an extensive European tour, including guest appearances with orchestras in London, Oslo and Helsinki.

Eugen Talley-Schmidt, American tenor currently with the Wuppertal Opera in Germany, has been signed to a three-year contract with the Düsseldorf Opera as their leading lyric tenor.

On October 3, over 1,000 friends of **Mrs. Charles S. Guggenheimer** attended an award dinner and musical tribute in her honor. The event was sponsored by the Hundred Year Association of New York, who presented Mrs. Guggenheimer with a gold medal for her outstanding achievements in advancing New York's cultural life. For over 44 years, "Minnie" has been the chairman of the Lewisohn Stadium Concerts.

Eileen Flissler, after appearances this summer with Chautauqua Institution and the Brevard Music Festival, is now hard at work rehearsing for the TV spectacular, *Intermezzo*, to be telecast on Nov. 19. Only Miss Flissler's hands

will be seen on camera in this story of a concert pianist, which was a movie vehicle for Ingrid Bergman a number of years ago.

William Lewis, tenor, followed his Town Hall recital on Oct. 3 with engagements in Berlin, London, Amsterdam and Paris. Later this season he will sing with the Miami Symphony (*Das Lied von der Erde*), and will make appearances with the Pittsburgh Opera (*Des Grieux in Manon*) and with the Honolulu Opera (Alfredo and Pinkerton).

Phyllis Curtin, soprano, and her husband, Eugene Cook (editor of *Bravo!*), became the parents of a 7 lb., 11 oz. daughter, Claudia Madeleine, on Aug. 26. In November, Miss Curtin will make her Metropolitan Opera debut in *Così fan tutte*.

John Cowell, composer-pianist, left for a European tour in September. He will give concerts in Paris, Amsterdam, Athens and other cities, in programs that will introduce works of his own as well as those of Lockrem Johnson and John Verrall.

After performances with the New Orleans Opera in *Un Ballo in Maschera*, **Raymond Michalski**, bass, is currently giving a concert tour in the Midwest.

After a year's absence from concert activities, **Rudolf Serkin** made his first appearance this season at the Philadelphia Orchestra's Pension Fund Concert. The pianist performed with his son, Peter. A few days later, he was soloist with the Cincinnati Orchestra.

Robert Zeller, conductor of the Grand Rapids and Midlands (Mich.) Orchestras, recently conducted orchestras in Norway, Sweden and Denmark.

During the coming spring, **Laszlo Somogyi** will conduct the Los Angeles Philharmonic for two weeks and the Dallas Symphony (in Dallas and on

tour) for five weeks, plus a pair of concerts in St. Louis.

On Oct. 20 and 21, **Hans Rosbaud** conducted two concerts at the Donaueschingen Festival, giving premieres of works by Guyonnet (Switzerland), Schat (Holland), Haubenstock-Ramati (Israel), Ligeti (Hungary), Berio (Italy) and Schuller (United States). In November and December, Mr. Rosbaud will conduct six concerts with the Chicago Symphony and one with the Milwaukee Symphony.

Eric Simon began a three-month tour of Europe in September. The orchestras he will conduct include l'Orchestre de la Suisse Romande and the Orchestra of the North German Radio, Hamburg. A number of works by American composers are included on his programs. Upon his return, Mr. Simon will direct the Town Hall Festival of Music for the third year in succession.

Alberto Bolet, former conductor of the Havana Philharmonic, was invited by the Australian Broadcasting System to conduct the last 13 concerts of the Sidney Symphony during October and November. He will later make his sixth appearance with the BBC Symphony in London and fulfill other European assignments.

Max Walmer, accompanist-coach, will tour again this season with two Metropolitan Opera singers — Giorgio Tozzi (in November) and Heidi Krall (on and off during the opera season). This past summer he was associate conductor for the St. Louis Municipal Opera.

Upon recovering from the illness which curtailed her American tour last season, Dame **Myra Hess** appeared on Sept. 8 with the London Philharmonic as soloist in the Beethoven G major Piano Concerto. Dame Myra will return to this country in March.



Gaspar Cassado, standing, during a speech the cellist made in honor of Count Chigi, founder of the Accademia Chigiana in Siena which celebrated its 30th anniversary this summer. At the table, left to right, are Alfred Cortot, Count Chigi, and Pablo Casals.

After performances with the New York Philharmonic in October, baritone **McHenry Boatwright** left for a series of concerts in Europe. Upon his return to this country, he will sing with the Philadelphia Orchestra in *L'Enfance du Christ* and with the Symphony of the Air, in Carnegie Hall, Dec. 29, in a program featuring scenes from *Boris Godunoff*, which he will sing in Russian.

Roman Totenberg, currently on tour in Austria and Germany, will record Ernest Bloch's Violin Concerto in Vienna and William Schuman's Con-

certo in Hamburg. Mr. Totenberg premiered the revised version of the latter at the Aspen Festival two years ago.

Gianna d'Angelo, soprano, who made her debut as Gilda in *Rigoletto* with the Metropolitan in April, made her United States television debut on the Telephone Hour, Oct. 13, singing excerpts from that opera. During October, she sang with the opera companies of Zurich, Livorno and Brussels, and in December and January she sings again at the Metropolitan. In February she will sing *Lakme* in Lisbon, and in May she will sing Zerbinetta in *Ariadne auf*

Naxos, with **Elisabeth Schwarzkopf** in the title role, at the opening of the Wiesbaden International Festival.

Pablo Casals was honored at a dinner given by the American-Israel Cultural Foundation at New York's Waldorf-Astoria in October. The Foundation's president, Samuel Rubin, announced a yearly scholarship in Mr. Casals' name for a talented Israeli cellist.

In the midst of his current tour as Count Almaviva in the Boris Goldovsky production of *The Barber of Seville*,
(Continued on page 70)



Pianist Armenta Adams receiving an award from the State Department in recognition of a recently completed African concert tour



Duo-pianists Paul Sheftel and Joseph Rollino performed music of contemporary Italian and American composers in Rome this summer and are currently fulfilling concert in Scandinavia, Germany, Holland, and Italy



Maurice Abravanel with Lotte Lehmann on the eve of her retirement from the Music Academy of the West



Giovanni Martinelli congratulates Marcella Pobbe after *Falstaff* in Siena

overtones

Winter of Our Discontent

Well, the Season is upon us! And, frankly, we view with a certain alarm the prospect of once again encountering that peculiar subspecies of "music lover" who regard opera and concert performances as a kind of high-brow audience-participation program.

For the edification of our readers, we present herewith our own list of some of the more easily identifiable varieties:

1) *Daughters of St. Larynx, or The New Friends of Mucus Society*. So dubbed by Cornelia Otis Skinner, these hellish ladies interpolate vague outcries into the softest passages—variously resembling birds at dawn, a school of hungry seals, or a convention of whooping cranes.

2) *Janglers, or Percussionists*. Prodiggally jeweled in barbaric splendor, these ladies would put any gamelan orchestra to shame, with their tintinnabulating bracelets, earrings, bells, necklaces and assorted oddments. The percussion is often set off at the moment when, minked to the teeth, they begin vigorously to fan themselves with the program instead of removing the pelt. (A misplaced handbag or gloves can also precipitate things.) All "shushing" efforts are met with withering glances generally reserved for indecent propositions.

3) *Furtive Munchers*. It's not the chomping that annoys us (except when loose dentures are engaged). It's the unwrapping—usually accomplished with such agonizing deliberation that we instinctively reach for Milton.

4) *Exhausted Husbands*. The stertorous snores of these gentlemen suggest nothing so much as the heavings of a beached whale. "Appreciated" by their neighbors, they are carefully ignored by their wives, who would rather be thought unescorted than yoked to a boor.

5) *Hummers*. Sing-along addicts, utterly irrepressible at the onset of a familiar melody, whose do-it-yourself efforts are invariably at odds with the composers and the performers. Most often observed on Chestnut Nights.

6) *Amateur Conductors*. Like Hummers, they find music irresistible, ape the conductor's gestures with rapt intensity, and breathily inform their neighbors from time to time of the "correct" interpretation.

7) *Itchy Palmists, or Anxious Applauders*. Because of them we have never yet heard the ethereal B major chord that ends *Tristan* or the opening of the lyric section following the March in Schumann's *Fantasie*. After a particularly brilliant cadence in Ravel's *Alborada del Gracioso*, Artur Rubinstein has been known to raise his hand for silence, so that he might finish the work in hand.

These seven varieties by no means exhaust the species, but we will stop at this point because we have just decided what to do about the situation—buy ourselves a pistol (with silencer) small enough to conceal behind our programs, deadly enough so that the job won't be bungled.

Chanson Triste

"I didn't think I had a chance to get away with it," said songwriter Peter J. Hamilton, recently arrested for attempting to rob the Chemical Bank New York Trust Co. at Broadway and 54th St. in New York City.

He didn't. A security guard nabbed him in the lobby and he freely admitted to police that he was merely trying to draw attention to his songs.

At the time of his arrest he was carrying demonstration records of two of them: "How Long Will it Be?" and "I Don't Know."

We don't know either, but our guess is about 30 days.

Who Do You Follow?

We're not television bugs, by a long shot, but we do try to keep abreast of the latest video fare so that we at least know what we're missing.

The other day, for example, a "new family show" was advertised in *The New York Times*. "Follow Four New Stars" in *Follow the Sun*, it began.

We followed, and suddenly found ourselves "on a high note—the scream of an opera soprano out to avenge her daughter's unhappy, untimely, unsolved ending."

Well, families aren't what they used to be.



Overheard

A friend of ours who attended a performance by the Kirov Ballet at the Metropolitan Opera House was fascinated by two young ladies directly in front of him who spent the intermission scanning the balconies with extraordinary intensity.

"I don't know how they ever hear anything way up there," said one.

"Well, of course, now they have acoustics," said the other.

The Power and the Glory

The New York High Fidelity Show, reported *The New York Times*, "has adopted a dignified, pianissimo tone this year."

Not if you read Command Records advertising. The new Stereo/35mm record, featured at the Show, "will be one of the most startling experiences of your entire life," it warns. "For the first time you will hear music reproduced in all its full power and glory, with all of its widest, widest breadth and with every last element of imposing depth. The sound is so pure, so totally true, that it is possible to reproduce music of such great intensity that it actually approaches the threshold of pain. Listening to this record can be a shocking experience. It can be exhausting, it can be exhilarating. But it won't be a casual experience. This is an adventure in listening that you will never forget."

... or recover from, either.

Dew-it-yourself Opera

A miniature stage, inch-high chess pawns, improvised scenery, and a collection of operatic recordings was John Dew's solution to the threatened closing of the Metropolitan Opera Company's 1961-62 season.

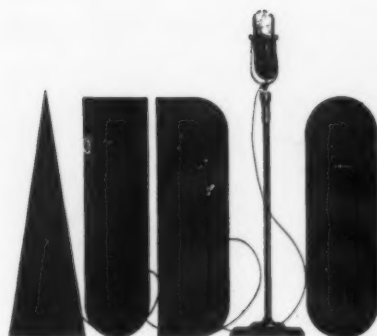
Actually, the 17-year-old impresario has been presenting operatic performances in his home since 1957. By now, his repertoire numbers 27 operas, including such heavies as *Tristan und Isolde*.

Dew isn't too happy about the Met stagings anyway, finds them "too complex, very crammed and overdone. The attempts at symbolism, like in *Nabucco*, are corny, and the *Tristan* sets are atrocious—and *Lucia* and *Traviata* too. As for *Trovatore*, there's nothing wrong with it that a good burning wouldn't cure."

If things go the way he plans, he'll be able to improve matters at the Met someday. This fall he will study art and set design at the Pratt Institute, then head for Germany and more study. Dew's latest venture was the American premiere of Karl-Birger Blomdahl's opera, *Aniara*, which has been performed 50 times in Europe and has just been issued here on records.

For this Swedish opera, which deals with travelers in outer space, Dew built an electronic brain with five feet of radio wire. For *Madama Butterfly*, he "borrowed" his mother's petticoats for backdrops and her scouring pads for trees.

There are certain distinct advantages to Dew's hobby: new stagings whenever it strikes one's fancy; alternate casts and interpretations, if one is fortunate enough to possess more than one recording of an opera; to say nothing of the money in pocket. And think of the troubles avoided: union and management disputes, contractual difficulties, artist availabilities, annual deficits, temperamental outbursts, unfavorable reviews, upstagings, etc. —Warren Cox



IN THE SPOTLIGHT . . .

Each month, *MUSICAL AMERICA* spotlights one or more recordings of outstanding appeal and importance to open the Audio section.

Two Otellos

VERDI: *Otello*. Mario Del Monaco (Otello), Renata Tebaldi (Desdemona), Aldo Protti (Iago), Ana Raquel Satre (Emilia), Nello Romanato (Cassio), Fernando Corena (Lodovico), Tom Krause (Montano), Athos Cesarini (Roderigo), Libero Arbace (A Herald), Vienna State Opera Chorus and Vienna Grosstadt Kinderchor, Vienna Philharmonic, Herbert von Karajan conducting. (London OSA 1324 A-4352* \$14.94)

VERDI: *Otello*. Jon Vickers (Otello), Leonie Rysanek (Desdemona), Tito Gobbi (Iago), Florindo Andreolli (Cassio), Mario Carlin (Roderigo), Ferruccio Mazzoli (Lodovico), Franco Calabrese (Montano), Robert Kerns (A Herald), Myriam Pirazzini (Emilia), Rome Opera Orchestra and Chorus, Tullio Serafin conducting. (RCA Victor, Soria Series LDS-6155** \$20.94)

What nonsense! Comparisons are not odious. They are fascinating, especially when singers are involved, for who ever could get two confirmed opera addicts to agree?

These two *Otello* performances offer rich opportunities for comparison, for they are quite unlike and neither is wholly satisfactory.

As far as the conductor, orchestra and chorus are concerned, the London recording, under von Karajan, is overwhelmingly superior. Tullio Serafin has had an illustrious career, and all of us who remember his days at the Metropolitan have a special affection for him. His wisdom, his knowledge of the score are profounder than von Karajan's (he conducts the most beautiful passage in the whole work, *Otello's* heartbreaking *Dio! mi potevi*, both more slowly and more searchingly).

But he has not retained the fire, the driving force that made Toscanini's radio performances and recording so overwhelming. And the Rome Opera (one of the poorest in Italy) simply cannot compare with the Vienna forces. Von Karajan may make his *Otello* a conductor's opera, but he gets electrifying results.

In its *Otello*, London has the advantage, but in its *Iago* it is completely outdistanced by RCA Victor. There will be hair-pulling over the two Desdemonas.

Many of us remember Mario Del Monaco's noble performances of the title role during his last season at the Metropolitan. He has the trumpet tones, the endless vitality, the volcanic passion for this almost impossible part. His voice is not as flexible or as golden

as it was when he made his earlier recording, but it is still very impressive, and the death scene is shattering.

Jon Vickers, a highly intelligent and profoundly sensitive artist, simply does not have an *Otello* voice. Whereas Mr. Del Monaco's high B flats send shivers down one's spine, Mr. Vickers' make one tighten with sympathetic effort. In the lyrical passages he is admirable, but *Otello* was an explosive being! This aspect of the role escapes him.

Tito Gobbi is a splendid *Iago*. The sardonic humor, the savagery, the guile of the character are startlingly conveyed. Beside this performance, Aldo Protti's is distinctly feeble. In its own right, it is acceptable but in no way distinguished. (Of course, no *Iago* today can sing things like the *Credo* and the *Era la notte* as Leonard Warren used to.)

Neither Miss Tebaldi nor Miss Rysanek is at her best as Desdemona, yet both sing with great beauty and appeal in many passages. Miss Rysanek is a more careful musician than Miss Tebaldi, and her performance is technically superior, especially in rhythm and phrasing.

Furthermore, Miss Tebaldi is woefully off pitch at times, noticeably in the last act. Yet, the Tebaldi performance has a human directness, a lovable spontaneity that one misses in Miss Rysanek's. But, immediately, I remember Miss Rysanek's heavenly pianissimos and soaring grandeur in the ensembles. Thresh it out for yourself, gentle readers!

As for the rest of the casts, Vienna outshines Rome. RCA Victor seems to have shrugged its shoulders about the



Leonie Rysanek, Jon Vickers, Tito Gobbi, with bust of Verdi at La Scala

John G. Ross

lesser singers, especially the tenors! But neither cast is as strong as one could have wished.

The RCA Victor Soria booklet is handsome as ever, with interesting commentaries and color reproductions of the sets, costume sketches and decorations for the original performance at La Scala, Feb. 5, 1887.—Robert Sabin

Heard in stereo, London's new *Otello* has hair-raising immediacy, while still avoiding patent stereo tricks. The cannons may rock the listener back for an instant, and the Vienna Opera's hurricane machine almost outdoes natural phenomena. But the sound treatment is faultless throughout, with a remarkable intimacy achieved in Desdemona's chamber scene (one senses Tebaldi turning away from the stage center for the prayer) and a stentorian splendor for the arrival of the Venetian Ambassador. The adjustments in favor of a phonographic representation are less pronounced than in last spring's *Tristan*. One's impression of this *Otello* is of a strikingly defined stage representation, conventional in the ideal sense.

—John W. Clark

recordings

*Indicates monophonic recording
**Indicates stereophonic recording

Viva Vishnevskaya!

RACHMANINOFF: *Oh Cease Thy Singing, Maiden Fair; I Wait for Thee*. SHOSTAKOVICH: *Katerina Izmailova's Aria* (from *Lady Macbeth of Mzensk*). PROKOPIEFF: *The Ugly Duckling*. TCHAIKOVSKY: *Complaint of the Bride; Lullaby; Why?*. GLINKA: *Barcarolle; To Her; Do Not Excite Me Without Cause*. Galina Vishnevskaya, soprano. Alexander Dedyukhin, pianist. (RCA Victor LM-2497* \$4.98) (LSC-2497** \$5.98)

This is Galina Vishnevskaya's first LP made in this country, and proves over and over again that hers is one of the most beautiful and poignant voices today. It is a full and clarion soprano with a wide gamut of color, and the young singer uses it with telling and concentrated dramatic power.

There is a remarkable resemblance between the voice of Miss Vishnevskaya (who is the wife of the cellist Mstislav Rostropovich) and that of her famed countrywoman, Nina Koshetz, who also recorded Rachmaninoff's *Oh Cease Thy Singing, Maiden Fair* for Victor. Miss Vishnevskaya's singing of the two Rachmaninoff songs and Tchaikovsky's *Complaint of the Bride* are the high points of this disc, with the latter overwhelming in its intensity.

Two items of special interest are the *Ugly Duckling* of Prokofiev (a 12-minute narrative song) and *Katerina Izmailova's* aria from Shostakovich's *Lady Macbeth of Mzensk* (which displays Miss Vishnevskaya's contralto-like lower range).

This disc presents a good cross section of Russian song from Glinka to Shostakovich, and should be a part of the collection of anyone who cherishes fine singing.

—John Ardoin



Sedge LeBlanc

Renata Tebaldi and Mario del Monaco in *Otello*

Daring Young Man

BEETHOVEN: Piano Concerto No. 4. Glenn Gould, pianist. New York Philharmonic, Leonard Bernstein conductor. (Columbia ML 5662* \$4.98) (MS 6262** \$5.98)

When Glenn Gould performed the Beethoven G major Piano Concerto with the New York Philharmonic this past season he stirred up a hornets' nest of critics who were infuriated by the liberties he took and by his completely unconventional platform manner. I felt that his unorthodox touches (such as the rolling of chords usually played unbroken, and surprises in phrasing and dynamics) were offset by his profound sensitivity, imagination and unique approach to the instrument.

Admittedly, the recording seems more mannered than did his performance in the concert hall, with the magic of his personality in full force. But I still feel that this interpretation has virtues that far outweigh its faults. The exquisite tone, the long-spun phrases, the almost improvisational spontaneity of his playing are treasurable qualities.

As a musician and poet, Gould stands head and shoulders above any pianist of his generation on this side of the ocean, in my opinion. Mr. Bernstein gives him a sympathetic, if less inspired, accompaniment.

—Robert Sabin

Sound on Film

RACHMANINOFF: Piano Concerto No. 3. Byron Janis, pianist. London Symphony, Antal Dorati conducting. (Mercury MG 50283* \$4.98) (SR 90283** \$5.98)

Mercury Records has released some of the best-sounding discs available these days. The care and intelligence that has gone into their engineering has produced spectacular results. With this disc, they have used 35 mm. magnetic film, instead of the usual tape, as a recording medium. Among the advantages of film are the reduction of flutter and hiss, absence of print-through (causing pre-echo), because of its greater thickness, and faster recording

speed, making it possible to greatly extend the frequency range.

The Rachmaninoff Concerto was a sensible choice for Mercury's first recording in this medium. The sound is rich and full, and there is no shrillness or harsh brightness evident. The surfaces are smooth, and the balance between orchestra and soloist is excellent. The steel-fingered playing of Mr. Janis is heard with startling depth and clarity.

Mercury has also included a chart of the orchestra, showing the placement for this recording. As all orchestras are seated in various ways, especially for recordings, this is a great help and takes much of the guess work out of dial twiddling.

—Michael Sonino

Verdi à la Russe

VERDI: *Requiem*. Galina Vishnevskaya, soprano; Nina Isakova, mezzo-soprano; Vladimir Ivanovsky, tenor; Ivan Petrov, bass. Moscow Philharmonic and State Academic Chorus, Igor Markevitch conducting. (Parliament PLP 154-2* \$3.96)

The album notes of this remarkable recording reprint Michelangelo Durazzo's story of Markevitch's visit to Moscow from the August, 1961, issue of *MUSICAL AMERICA*. One senses the high emotional tension from the opening bars, and one is not surprised to learn that Markevitch was in tears while conducting the performance. If at times it sounds more like a requiem for Tchaikovsky than for Manzoni, it is nonetheless tremendously exciting and stylistically unique.

With six recordings of the *Requiem* available, including magnificent performances under Serafin, Toscanini, De Sabata and Reiner, this Russian version has overwhelming competition. But it has a great advantage, for it is unlike all the others in approach and execution.

Very wisely, Markevitch has made it completely operatic. Soloists and chorus live every measure vividly. The terror of damnation, the vision of

heavenly joy, the outpourings of penitence—all are wonderfully vivid. The very crudities of the performance help to give it a unique cast.

Of the soloists, Miss Vishnevskaya is the most impressive. Her gleaming, somewhat metallic tones are always imbued with emotional coloring. She does not have the ravishing pianissimo of a Price, but she is a superb singer in her own right. Mr. Petrov's bass is deep and solid and Miss Isakova's voice is also opulent. Mr. Ivanovsky has to push hard in climaxes.

The chorus, like all Russian choruses, has a marvelous vitality and range of dynamics. Most curious is the sound of the orchestra, for Russian winds and brasses, particularly, have a very different quality from ours. There are pitch problems for both singers and instrumentalists and some very unorthodox touches of interpretation, but no one could fail to find this performance exciting.

—Robert Sabin

Botticelli and the Birds

RESPIGHI: *The Birds*; Botticelli *Triptych*. Vienna State Opera Orchestra, Franz Litschauer conducting. (Vanguard VRS 1076* \$4.98)

Anyone who knows Respighi only by his *Pines* and/or *Fountains of Rome* is doing both Respighi and himself an injustice. As with many composers, Respighi's best-known works are not necessarily his finest compositions. While the *Pines* and *Fountains* are virtuosic canvases, flashy and boldly made, *The Birds* is a much more cohesive and finely drawn piece. This superb recreation for orchestra of 17th- and 18th-century harpsichord pieces using bird motifs, is like a multicolored and intricate tapestry of delicate workmanship.

Respighi drew his material from the works of Bernardo Pasquini (Prelude and *The Cuckoo*), Jacques de Gallot (*The Dove*), Rameau (*The Hen*), and 17th-century English Anonymous (*The Nightingale*). With great skill and taste he wove a work which remains a joy to hear and rehear.

The Botticelli *Triptych* is more akin to the *Rome* pieces than to *The Birds*, although it is not as obviously done. The opening *La Primavera* sparkles with Vivaldi-like exuberance, and the *Adoration of the Magi* shows again his preoccupation with modal chant and contains a splendid setting of the carol *Veni, Emmanuel*.

Franz Litschauer and the Vienna State Opera Orchestra, who have previously recorded Respighi's beautiful *Ancient Airs and Dances*, turn in elegant and glowing performances.

—John Ardoin

Tchaikovsky Songs

TCHAIKOVSKY: *Don Juan's Serenade*; *The mild stars shone for us*; *Child's Song*; *Night* (two versions, Op. 60 and 73); *Cradle Song*; *Do not ask*; *As they kept on saying*; *"Fool"*; *To Sleep*; *Disappointment*; *The Canary*; *None but the lonely heart*; *Again, as before, alone*; *A legend*. Boris Christoff, bass; Alexandre Labinsky, pianist, with Gaston Marchésini, cellist. (Capitol G7236* \$4.98) (SG 7236** \$5.98)

The repertoire here is immensely appealing, but I cannot help feeling that

Tchaikovsky's beautiful songs deserve more affectionate treatment than Christoff, with his generally dry voice, is able to give them. The Bulgarian basso is undoubtedly commanding in the opera house, but as a singer of songs his emotions suggest a limited overlay of mood and color. In the songs which are familiar, he says less than the final word, and even for the familiar ones, the approach is largely unsympathetic. Still, there are few recordings of these pieces, and the songs themselves are wonderfully sensitive and suggestive.

—John W. Clark

Three Italians

NONO: *Polifonica-Monodia-Ritmica* (1951). MADERNA: *Serenata No. 2* (1954). The English Chamber Orchestra, Bruno Maderna conducting. BERIO: *Differences* (1958-60). Jacques Castagner, flute; Walter Lewis, clarinet; Francis Pierre, harp; Walter Trampler, viola; Seymour Barab, cello; Luciano Berio conducting. (Time 58002* \$4.98) (S/8002** \$5.98)

Three major figures in today's Italian music make their first recorded appearances in this country. The performances are authoritative on a documentary level (two of the three works are interpreted under the supervision of the composers), and the technical quality of the recording ranks with the best.

In Berio and Maderna we have two mature artists who skillfully and giftedly employ the current musical language of our post-Webernian day to produce music of emotional significance. Luciano Berio's *Differences*, scored for a quintet consisting of flute, clarinet, harp, viola and cello, also incorporates the taped sounds of these instruments. The passing beyond the limitations of conventional musical instruments, which is the original purpose in using magnetic tape, is put forth here in intelligently drawn parallels between the actual and the manipulated sounds.

Bruno Maderna's *Serenata No. 2* is for a larger group including woodwinds, brass, strings and percussion, all assigned roles in a solo capacity. Chief emphasis is on the coloristic capabilities of the instruments, singly or in combinations. Mr. Maderna is consistently inventive in his treatment, and he often draws sonorous images of an affecting beauty.

Luigi Nono, more of the dedicated harvester of Webern than are his colleagues, gives what he promises in the title of his *Polifonica-Monodia-Ritmica*: that is, polyphony, monody and percussive rhythm, in that order. The formal unity of his composition is achieved mainly through the interaction of these techniques. The work has a facade a bit too square, somewhat hiding the composer's sensitive nature which is better revealed after repeated hearings.

To students and sincere lovers of contemporary music, this is a record to treasure. To those who are willing to confront with an open mind the contemporary advance guard, it is one of highest interest. So far as the public-at-large is concerned, however, it is, as Time Records confidently proclaims, "for those who dare."

—Ilhan K. Mimaroglu

First Sutherland Disc

HANDEL: *Torquato a vagheggiar*; *Ombre pallide* (from *Alcina*); *Tune your harps*; *Turn not, O Queen* (from *Esther*); *Sinfonia and Symphony* (from *Jephtha*); *Suite from Rodrigo*. Joan Sutherland, soprano; William Herbert, tenor; Hervey Alan, bass. The Philomusica of London, Anthony Lewis conducting. (London-L'Oiseau-Lyre OL 50170 \$4.98*) (SOL 60001 \$5.98**)

London has seen fit to make this admirable Oiseau-Lyre presentation available in monaural as well as stereo treatment, and it is surely timely to call attention to the earliest professional recordings of Joan Sutherland.

The *Suite* from *Rodrigo* has its charms and the two arias from *Esther* are better - than - average listening, but the main cause for purchasing this disc is Miss Sutherland's resplendent singing of two arias from *Alcina*.

These Sutherland performances appeared first in England three years ago and it is a delight to tarry over the glorious passage work, the audacious trills within the scale, the consummate address to Handel's refulgent vocal line.

—John W. Clark

Soul of Spain

MANUEL DE FALLA: *Four Spanish Pieces*; *Dances from La Vida Breve*, *El Sombrero de Tres Picos* and *El Amor Brujo*; *Fantasia Betica*. Alicia De Larrocha, pianist. (Columbia ML 5640* 4.98)

All of the wildly enthusiastic things that my critical colleagues have been saying about Alicia De Larrocha's performances of Spanish music are true. In her passion, pride, elegance and innate grace she is typical of the soul of Spain.

Falla's *Four Spanish Pieces* are nothing much in themselves, but how fascinating she makes them! Each of them paints a scene for us. Each lives and breathes through the vivid detail and exquisite finish of her playing. This is also true of the *Fantasia Betica*, which, again, is weak Falla. The marvelous dances from the stage works are superbly done.

—Robert Sabin



Fuort Barcelona

Alicia De Larrocha

stereo in your home

**THE 1961 HIGH FIDELITY SHOW —
A SURVEY OF NEW EQUIPMENT
RESULTS IN SOME PRACTICAL SUG-
GESTIONS FOR THE APARTMENT-
DWELLER**

Three things stand out in this year's High Fidelity Show, held at New York's Trade Fair Building from Sept. 14 to 17. The predictable of the three was FM multiplex stereo, already launched with plentiful publicity during the late summer months. What should be of equal interest are the other two facets of the 1961 Trade Show: the sudden prominence of stereo listening through ear phones and the broad emphasis on compatible use of stereo within the average city-dwelling apartment. While the Multiplex breakthrough has its advocates, I am even happier with the introduction of accomplices to full-sound representation. How many persons so far have shied clear of stereo, for fear of eviction from otherwise happy homesteads?

One might say the strongest message of the September Trade Show is a new awareness on the part of manufacturers that very few of us live in the ideal stereophonic setting of cathedral-like walls, happily-aged timber, and neighborless surrounding fields. Having gone beyond the "gimmick" stage, stereo sound now is being devoted to the masterpieces of all ages: a Beethoven quartet acquires new blood vessels in the medium, but what do you do with a broad 19th century masterpiece, be it *Otello*, a Berlioz *Requiem*, or the sure-to-come *Götterdämmerung*? In our age of thinning walls and plywood edifices, civil rights can play havoc with the individual's determination to "hear all" that is contained on most contemporary microgrooves.

There is also the highly-human predicament of the husband who may want to follow the late-evening television pleasures of the day, with the wife obstinately preferring a trifle of Mozart or a *grande machine* of Berlioz. The social accommodations of ear-phones



Joseph Wayne

Rosalind Elias autographs her records at the High Fidelity Show

suddenly keep both out of a divorce court. I was astonished by the vitality of ear-phone reproduction demonstrated at the latest Trade Show. Instead of the expected echo-ridden sounds, here was a virtual immersion in the ocean of full symphonic sound, undistorted and thoroughly assimilable. Price for the ear phones tested ranged from under \$40 to a high of \$79.95 for the best equipment. There is a further gain: the isolated individual in a family who happens to care about stereophonic dissemination can achieve it more cheaply than by buying dual speakers; the degree of reproduction finally has become professional to this degree.

Generally speaking, the chief consumer interest of the 1961 Trade Show was a widespread concession by the industry to middle-class incomes. Many of the exhibits emphasized a newfound convenience of installation for the previously awkward equipment of dual-speakers, tuner, pre-amp and turntable. Increasingly, manufacturers are coming up with all-in-one systems, reducing the amateur risks of assemblage while still providing first-grade reproduction of the most powerful modern issues. For those who would conceal all wires, tubes and containers providing the modern sound miracles, a wide choice now is available. As with every new wave of mechanical development, prices begin to come down as purchasing volume is increased. It is the surest way to eventual monopoly of the further advanced stereophonic release.

Another impressive message of the 1961 Show was an extensive emphasis on the contingency of modern sound systems within a typical American home-setting. If one was not stirred to go out and purchase any of the display rooms as a whole, the decorator interest in high fidelity (already much demonstrated this year in most American magazines devoted to interior decoration) implies the final acceptance—whether status-bent or musical—of the

new media of recorded reproduction.

Random observations on a crowded Saturday: A flood of the consumer-public, curious for the latest improvements to their already-impressive systems (approach a distributor of sound equipment in mid-August and you will find business is at a standstill, everyone waiting for the anticipated novelties of the annual Show) . . . the infrequency, out of some 90 show-rooms of hearing anything but popular sounds (the Angel Poulenc Concerto, Capitol's stunning *de los Angeles Carmen*, London's *Graduation Ball* and Victor's *Trovatore* were the only classical sounds to reach my ears in three hours of investigation) . . . the sparse representation of record-making companies on three floors of the Show (Victor, London, Command, Audio Fidelity) . . . the appreciable sound-proofing of most rooms for demonstration, even though one still approaches schizophrenia at trade shows of this type . . . the apparent failure of any surge-forward for tape performances, explained by one official on the grounds that "any thing sold in a camera store, as tape is nowadays, has yet to gain its own prestige."

Would one say the general picture from this year's High Fidelity Trade Show was hopeful? In the main, Yes. Manufacturers obviously are responding to the normal budget of future clients. Units are being reduced in size, to accommodate an average home, while the limits of sound continually are increasing. A certain good taste also prevails, in that no one dared to suggest "High-Fi for the Family Bomb Shelter." One would enjoy a greater degree of collaboration from the manufacturers of records, but undoubtedly this will come. The 1961 organization of exhibitors suggests ample forethought on the part of directors and demonstrators; the flooding herd of observers on a Saturday implies that the consumer is at least as interested.

—John W. Clark

Curio

TCHAIKOVSKY: *Romeo and Juliet Duet* (Sergei Lemeshev, tenor; Tatiana Lavrova, soprano; Anna Matushina, mezzo-soprano; Moscow Philharmonic, Samuel Samosud conducting). **GLINKA:** *A Prayer* (Ivan Kozlovsky, tenor; Chorus and Orchestra of the Bolshoi Theatre, Eugene Svetlanov conducting); *Traveler's Song*; *The Scythian*; *The Wind Blowing at the Gate*; *Oh Nightingale Be Silent*; *What is the Matter, Pretty Girl*; *The Wind Howls*. Radio Ensemble of Songs; Ludmilla Legostayeva, Anatole Orfenov and Alexandra Yakovenko, soloists; Orchestra conducted by Vassili Tselikovsky. (Monitor MC 2055* \$4.98)

A Tchaikovsky curio, the *Romeo and Juliet Duet*, makes its second appearance on discs. Tchaikovsky had dreamed of doing an opera on the subject of these two lovers and sketched this duet using material from his famous Overture. The sketch was filled out, finished and orchestrated after the composer's death by Sergei Taneyev. It is somewhat of a hodgepodge but certainly has appealing moments.

The other work of interest on this disc recorded in Russia is Glinka's *A Prayer*, for chorus, tenor solo and orchestra. It is a highly lyric work wearing its heart on its sleeve. The other Glinka pieces are strongly folk-rooted and especially evocative of Russian Gypsy music. Attractive is the *Traveler's Song*, which is about the first Russian railroad, built in 1840. The poem was written by a close friend of the composer, and Glinka provided a brisk rhythmical setting.

The sound is standard and the solo singers drench the listener in emotional catches and sobs.—John Ardoin

Virginiana

JOHN POWELL, ARR.: *Five Virginian Folk Songs*, with Dedication to L.B.P., Op. 34 (Bonnie Wee Thing; *Pretty Sally*; *The Two Brothers*; *The Deaf Woman's Courtship*; *At the Foot of Yonders Mountain*; *The Rich Old Lady*); *Five Traditional Children's Songs* (*There Was a Man in Our Town*; *Bye, Bye, Baby*; *When I Was a Little Boy*; *Rosey Boy*; *Posey Boy, Riding on a Broom*; *The Frog Went Co'tin'*). John Langstaff, baritone; John Powell, piano. (Available by mail from John Powell Foundation, Box 395, Richmond, Va. P.S. 109* \$4.95)

Arranged, accompanied, annotated and produced by John Powell, the record is practically a John Powell Festival. Luckily, Mr. Powell knows what he is about, and the record is no mere vehicle for vanity but rather a labor of love.

Mr. Powell's notes are highly informative and extremely well-written. They serve not only to authenticate these particular musical arrangements and textual versions, but also contain a good historical background of the origins of folk songs, a learned discussion of modality (despite such statements as "the field of modal harmony is practically virgin soil"), and an apologia on folk song arranging that should settle the subject once and for all.

Some of the accompaniments are truly lovely (for instance, the final sections of *The Two Brothers*), but they often tend toward the prosaic and literal, as if Mr. Powell were inhibited by his erudition from giving full wing to the fancy these songs inspire. While this may make for authenticity, it does

not make for two long-play sides of unalloyed listening pleasure.

John Langstaff's bright, tenorish baritone voice is at home in this milieu, and, when called for, he has an extensive catalogue of vocal characterizations (*The Deaf Woman's Courtship*) and appropriate ornaments (*Pretty Sally*).

While not a complete success, the recording is attractive for its straightforward versions, nicely performed, of some valuable Americana, and for the estimable liner notes by an expert in his field. —Michael Brozen

The River and the Plow

VIRGIL THOMSON: *Suites from The River and The Plow that Broke the Plains*. The Symphony of the Air, Leopold Stokowski conducting. (Vanguard 1071 \$4.98* (2095 \$3.98**))

How satisfying to have two of Virgil Thomson's best scores served up so handsomely by Vanguard's Landmarks of American Music Series! Landmarks these suites are, as were the two documentary films by Pare Lorentz for which they were commissioned. Mr. Thomson's infallible sympathy for the flavors of a situation made him the ideal interpreter of the still-remembered visual moods of both films. Concert performances in intervening years have shown that both scores are independent of support from the screen; like the best ballet scores, their communication is completely free-standing.

Not much American music is such pleasure to hear regularly, nor do many native scores continue to reveal the mastery of composing skills that emerges on several playings of these articulate performances by Mr. Stokowski. A highly recommended contribution to the catalogue heightened by the informative liner notes of S. W. Bennett —John W. Clark

Aristocrat

MOZART: Piano Concerto No. 21, K.467. ENESCO: Piano Sonata No. 3 in D. Dinu Lipatti, pianist. Lucerne Festival Orchestra, Herbert von Karajan conducting. (Angel 35931* \$4.98)

On the morning of Aug. 23, 1950, in Lucerne, Dinu Lipatti joined Herbert von Karajan to rehearse the Mozart C major Concerto for that evening's concert. Other than the musicians, only four people were present at the rehearsal—Madeleine Lipatti, the pianist's wife; Elisabeth Schwarzkopf; Artur Schnabel; and Walter Legge. There was grave concern on the part of all for the young 33-year-old pianist, who was in an advanced stage of leukemia, a disease which was to take his life four months later, in December 1950.

Mr. von Karajan had rehearsed the orchestra the day before, and on this day Mr. Lipatti went through the Concerto only once, omitting the cadenzas to preserve his strength for the concert which was to be his last appearance with orchestra. (His final public appearance was a recital in Besançon, France, Sept. 16, 1950, which is preserved on Angel 3556B.)

The concert that evening was broad-

cast, but in accordance with the rules of the Swiss Musicians Union, the tapes were destroyed three weeks later. For eight years, Mr. Legge and Mrs. Lipatti combed Europe in hope of finding a tape which might have been made of the broadcast. In 1959, two materialized in one week, both recorded by amateurs—one in Zürich and the other in Copenhagen. The engineers of Angel Records worked for a year to produce the best possible sound from the better of the two tapes.

Mr. Legge describes the tape sound of the original as "primitive," and this is probably apt, considering the sound of this Angel disc. But the inadequacies of the sound mean very little in comparison with the beautiful and aristocratic playing by Mr. Lipatti. His only other Mozart recording was the Sonata, K. 310, which, together with this disc, attest to what an extraordinary Mozartean he was.

Dignity, cleanness and intelligence are all at the core of his playing, and the vitality of the performance seems hardly that of a man left with only four months of life. The cadenzas are by Mr. Lipatti and both are just and well-made. The touch of humor at the end of the cadenza of the last movement is guaranteed to make the listener smile.

The Enesco Sonata (recorded from a 1943 broadcast), though a slight work, is nonetheless colorful, and Mr. Lipatti plays it in a light, intimate manner.

—John Ardoin



Dinu and Madeleine Lipatti

Young Russian

SHOSTAKOVICH: Sonata for Cello. SCHUBERT: Sonata in A major (*Arpeggione*). Daniel Shafren, cellist. Lydia Pecherskaya, pianist. (RCA Victor LM-2552* \$4.98)

This is the first American recording by the young Russian cellist Daniel Shafren, who made his debut here with the Moscow Philharmonic in 1960 at Carnegie Hall. He is certainly an able and gifted young artist with a thorough technique (listen to the pyrotechnics of the second and final movements of the Shostakovich Sonata).

But his range of color is not great; he uses a small vibrato, and consequently his tone is too often thin and even whining. This matters little in the percussive moments of the Shostakovich; but where singing lines are needed in the Schubert, his lack of warmth is conspicuous. —John Ardoin

Shining Star

ROSSINI: *Una voce poco fa* (from *Il Barbiere di Siviglia*). DONIZETTI: *Con vien partir* (from *La Figlia del Reggimento*). BELLINI: *Oh! quante volte* (from *I Capuletti ed i Montecchi*). MOZART: *In uomini in soldati; Una donna a quindici anni* (from *Così fan tutte*); *Deh, vieni, non tardar* (from *Le Nozze di Figaro*); *Chi sa, chi sa, qual sia* (K.582); *Nehmt meinen Dank* (K.583). Graziella Sciutti, soprano. The Vienna Philharmonic, Argeo Quadri, conductor. (London M5617 \$4.98*) (OS25244 \$5.98**)

Graziella Sciutti's first solo record proves to be one of the early blessings of the fall LP season. It is vastly comforting when any operatic recital escapes the repetitive repertoire of Puccini, Verdi and Giordano that now plagues the catalogue. The list chosen by the Italian soprano includes only arias of Rosina and Susanna in the usual hackneyed repertoire and both arias are so beautifully encompassed they are welcome.

Miss Sciutti is altogether charming and often haunting in Donizetti's *Con vien partir*, the rarely recorded Bellini scene, Despina's two delicious fragments from *Così*, and the always brilliant aria from *Don Pasquale*. I only feel a slight reservation about the second Mozart concert aria; whether or not it was written for insertion into "some opera or



Graziella Sciutti

Fayer

VANISHING LPs

Each month the Schwann record catalogue marks LPs which are being discontinued by the manufacturers. MUSICAL AMERICA presents a selective list of those LPs to be deleted which we regard as irreplaceable for artistic and/or historical reasons. We urge readers to acquire these discs while copies may still be found. (* indicates monophonic recording; ** indicates stereophonic recording.) —The Editor

LEON KIRCHNER: Sonata Concertante for Violin and Piano (Shapiro, Kirchner); Trio for Violin, Cello, and Piano (Rubin, Neikrug, Kirchner). (Epic LC 3306*)

A lamentable deletion of two fine chamber works by a major composer, already too sparsely represented on discs.

other" (as the liner says), it is in the tradition of the German Volklied and calls for sincerity rather than charm.

Miss Sciutti offers in the whole recital a winning vocal and musical professionalism. One appreciates the perfect diction of all the Italian texts. Mr. Quadri's accompaniments, with the Vienna Philharmonic, add to the luxuriance of London's stereo sound.

—John W. Clark

Beautifully Embalmed

BEETHOVEN: Piano Concerto No. 5. Leon Fleisher, pianist. Cleveland Orchestra, George Szell conducting. (Epic LC-3791* \$4.98, HC-1139** \$5.98)

With three new recordings of the Emperor Concerto recently released—RCA Victor's Cliburn, Reiner, Chicago Symphony; Vox's Novacek, Perlea, Bamberg Symphony; and this Fleisher-Szell collaboration (not to mention the 20-odd others listed in the current Schwann catalogue)—the prospective purchaser has a wide choice.

Fleisher and Szell, having gone over the score with a fine-tooth comb, as it were, come up with a recorded performance that is just about the last word in faithfulness to the score. Not a note is misplaced or an accent overlooked. In short, the Concerto has been beautifully embalmed with all the skill of a mortician's art. On the surface, and sonically, the performance is impressive. But it lacks the breath of life. Faithfulness to the score has here been carried to its ultimate and inevitable conclusion—deadening perfection.

—Rafael Kammerer

Educational Discs

Adventures in Music. A New Record Library for Elementary Schools. National Symphony Orchestra, Howard Mitchell conducting. Teacher's Guide prepared by Gladys and Eleanor Tipton. Grade IV, Volume 1; Grade V, Volume 1. (RCA Victor LE-1004* and LE-1006* \$4.98 each)

Like Grades I and II in this series, which were reviewed in the July issue of MUSICAL AMERICA, these two attractively boxed discs and their corresponding Teacher's Guide booklets

MOZART: *La Finta Semplice* (K. 51). Paumgartner, Camerata Academica des Salzburger Mozarteums. (Epic SC 6021*)

The only recording of Mozart's first opera buffa.

PROKOPIEV: *The Love for Three Oranges*. Leskovich, Slovenian National Opera. (Epic SC 6013*)

Another operatic deletion by Epic—the only recording of this major 20th-century opera.

ROSSINI: *Le Comte Ory*. Oncina, Roux, Gui. (Angel 3565*)

Le Comte Ory was virtually unknown until this excellent Angel set, the only recorded version of the work, was issued.

JANACEK: *House of the Dead*. Krannhals, Netherlands Opera. (Epic SC 6005*)

The only complete version of this opera, and no replacement is in view.

should prove useful guides in leading children to a better understanding of good music. The music itself has been carefully chosen to present a variety of styles and moods.

The high caliber of the selections and performances matches those of the earlier grades. The Teacher's Guides contain the same kind of valuable information but, again, no attempt has been made to correlate the order of the selections in the booklets with their appearances on the discs.

Grade IV features such delightful items as Lucien Cailliet's Variations on *Pop Goes the Weasel* and Ginastera's *Wheat Dance* from *Estancia*, as well as pieces by Grieg, Grofé, Chabrier, Mozart, Tchaikovsky, Respighi and Leucuna. Grade V contains, besides works by Bach, Sibelius, Schubert, Chabrier, Ravel and Morton Gould, the Gottschalk-Kay *Grand Walkaround*, from the *Cakewalk Ballet Suite*, MacDowell's *In War-time*, from the *Indian Suite*, and a perfectly charming but little-known piece called *On Muleback*, from Gustave Charpentier's *Impressions of Italy*. —Rafael Kammerer

Powerful Performances

BACH: Chromatic Fantasy and Fugue in D minor; Italian Concerto; Toccata in D Major; French Suite No. 3 in G major. George Malcolm, harpsichord. (London CM-9266* \$4.98) (CS-6197** \$5.98)

Few could cavil with the powerful performances George Malcolm offers in this outstanding harpsichord recital. The strength of these Bach conceptions amounts to the healthiest keyboard attention to Bach since the days of Wanda Landowska. Like his famous predecessor, Malcolm particularly excels in a sturdy rhythmic control of these pieces; he also suggests that an emotional compulsion dictates, or breathes within, the outer formalities of the music. In particular, the Chromatic Fantasy flourishes in his hands; so does the totally different *Glimpses Suite*, a series of ingratiating glimpses of a more courtly and quieter epoch.

—John W. Clark

Voice of Britten

BENJAMIN BRITTEN: *Spring Symphony*, Op. 44. Jennifer Vyvyan, soprano; Norma Proctor, contralto; Peter Pears, tenor. Orchestra and Chorus of the Royal Opera House, Covent Garden, and Boys Chorus from Emanuel School, Wandsworth, with Benjamin Britten conducting. (London ARL5037 5612* \$4.98)

No contemporary composer has been more sensitive to the glories of English poetry or more masterly in his use of it than Benjamin Britten. Startling, sometimes bewildering at first encounter, his setting of texts always works. One senses that words and tones have been born together in his mind.

The *Spring Symphony* was written in 1949 to bring a message of renaissance and faith to a war-torn world. It is one of Britten's most eloquent works and it receives an inspired performance in this recording.

—Robert Sabin

Exotic Pianos

GRIFFES: *The White Peacock*. **DEBUSSY:** *Clouds*. **RACHMANINOFF:** *Tears* (from Suite No. 1). **BAX:** *The Poisoned Fountain*. **RAVEL:** *Prelude to the Night* (From *Rhapsodie Espagnole*). **SCOTT:** *Lotus Land*. **DEBUSSY:** *Prelude to The Afternoon of a Faun*. **CUI:** *Oriente*. Whittemore and Lowe, duo-pianists. (Capitol SP-8550 \$5.98)

If the jacket title, *Exotique*, doesn't put your nerves on edge, here is a capable and often beautiful series of performances of attractive music highly suitable to the gifted two-piano team. The Debussy and Ravel are heard in the composers' own transcriptions; only Cui's *Oriente* and Charles Griffes' still extraordinary *White Peacock* are new arrangements. The excerpt from Rachmaninoff's Suite is especially impressive.

—John W. Clark

CHECK LIST

✓ **PROKOFIEFF:** *Classical Symphony*; *March and Scherzo* (from *The Love of Three Oranges*). **GLINKA:** *Kamenskaya*; *Overture to A Life for the Czar*. **BORODIN:** *In the Steppes of Central Asia*. **L'Orchestre de la Suisse Romande**, Ernest Ansermet conducting. (London CM9291 \$4.98*) (CS6223 \$5.98**)

Crisp performances . . . the Prokofiev Symphony is the only piece to capture musical interest . . . all benefit from Ansermet's energetic command.

—J. W. C.

✓ **STRAUSS:** *Death and Transfiguration*; *Till Eulenspiegel's Merry Pranks*; *Dance of the Seven Veils* (from *Salome*). The Vienna Philharmonic, Herbert von Karajan, conductor. (London CM9280 \$4.98*) (CS6211 \$5.98**)

Some of the ripest orchestral sound yet to reach micro-grooves and one of the spectacular symphonic recordings of 1961.

—J. W. C.

✓ **RAVEL:** *Daphnis and Chloe* (Complete Ballet). The New York Philharmonic, Leonard Bernstein conducting. Chorus of the Schola Cantorum, Hugh Ross, director. (Columbia ML5660* \$4.98) (MS6260** \$5.98)

This Bernstein-Ravel encounter is spectacular . . . performed complete, the score seems wondrously reborn.

—J. W. C.

✓ *Immortal Music from the Movies*. Whittemore and Lowe, duo-pianists, with orchestra and chorus. (Capitol ST 1599 \$4.98)

Definitely geared to the Mantovani

OF THINGS TO COME

London's new issue of Verdi's *Otello* is the 100th complete opera recording to appear in this country from this distinguished label. (Additionally, the firm has produced some 30 complete zarzuelas, the latest being Chapi's melodious *La Bruja* [The Witch], with Teresa Berganza.) London's American spokesman, T. A. McEwen, explains the company's vocal emphasis with a frank analysis of the recent sales pattern in the domestic record picture. In McEwen's opinion, there are three kinds of people buying records in the U. S. today: the orchestral-instrumental collector, the vocal follower, and a third group, "the fallers-in-between," mostly interested in the impact of sound.

The first and third groups, faced with the nearly endless range of choice offered in the current catalogue, will buy any piece of music once—"and that is that!" But, in McEwen's experience, the vocal collector is tirelessly interested in comparing performances of the same music, arguing the merits or drawbacks of *Boheme* No. 1 vs. *Bohemes* 2, 3 and 4. With new editions of *Salome*, *Adriana Lecouvreur*, *Lucia* and *Un Ballo* due to appear on London's label in the winter months, the company hardly seems to have chosen a wrong formula for success.

Fortunately, the repertory men at London support their strongest card with a notable attention to adjacent musical fields. This year, as an innovation, London has announced a special release in celebration of Christmas. Headed by a new 3-record *Messiah* (Joan Sutherland, Grace Bumbry, Kenneth McKellar and David Ward, with Sir Adrian Boult and the London Symphony), the holiday group also includes a recital by Leontyne Price (Bach, Mozart, Gounod, Schubert, plus traditional carols and spirituals) with Herbert von Karajan conducting a chorus and members of the Vienna Philharmonic; new performances of Britten's *Ceremony of Carols* and Vaughan Williams' *Mass in G minor*, performed by the Choristers of Canterbury Cathedral; a record by the Choir of Kings College, Cambridge, entitled *A Procession with Carols on Advent Sunday*; Corelli's *Christmas Concerto* (Karl Münchinger); and the new *L'enfance du Christ* mentioned here last May.

Chamber music enthusiasts also will be awaiting London's first performances by the newly formed Vienna Philharmonic Quartet (Boskovsky, Strasser, Streng and Brabec): Mozart's *Prussian Quartets* and the D Major *Hoffmeister Quartet*; and the Cesar Franck Quintet, with Clifford Curzon. Two new releases also are promised from Ansermet and the Suisse Romande musicians: a complete *Three Cornered Hat* (with Teresa Berganza), and Debussy's *Iberia* paired with the Stravinsky Symphonies of Wind Instruments.

A major change in policy has been

predicated by EMI for future American releases on Angel and Capitol. Henceforth, all European classical recordings will be exclusively assigned to Angel, while Capitol will continue to handle the American recording assignments of Milstein, Browning, Pennario, etc. As a result, Victoria de los Angeles' new song recital and another joint-recital by the soprano and Dietrich Fischer-Dieskau, made this year in Germany, will be published during November as new Angel items. (One also understands all the familiar de los Angeles opera performances presently on Capitol are to be transferred in the immediate future to new Angel imprinting. This probably explains the deletion in the October Schwann Catalog of the soprano's performance of *Suor Angelica* on Capitol.) Angel's intentions to record a new de los Angeles *Boheme* are postponed to next year, because of the singer's impending motherhood.

Angel's big entry for the holiday season is its elaborate eight-record set of the nine Beethoven Symphonies, newly recorded in stereo by Otto Klemperer and the Philharmonia Orchestra. (Both stereo and monaural boxed editions are priced at fifty dollars.) The company also observes the Berlin Philharmonic's current U. S. tour with a new Karajan-led release of Hindemith's *Mathis der Maler* and Bartok's *Music for Strings, Percussion and Celesta*. Samson François' performance of both Liszt concertos can also be expected this month.

Columbia Records has had its hands full with the recent lamentable strike-interruptions to the 1961-1962 activities of the New York Philharmonic and Philadelphia Orchestra. At press time, New York's problem had been settled, and Columbia's studios were prepared to record the Bernstein performances of *Appalachian Spring*, Berlioz' *Cléopâtre* (Jennie Tourel) and the Tchaikovsky First Piano Concerto (Entremont). Eugene Ormandy's plans for the Schoenberg version of Brahms's G Minor Quartet still hang in the balance, subject to the signing of contracts for this season.

TV futures: CBS will schedule all seven Bernstein-Philharmonic TV presentations this winter in prime evening time, 7:30 p.m., on various days of the week. This includes both the Sadek-produced spectacles, and the four events in the series of Young People's Concerts. The first program is Dec. 14, probably for the promised coverage of the Philharmonic's visit to Japan last April.

Radio Gains: CBS has chosen to switch its coverage of the N. Y. Philharmonic to Sunday afternoons, its long-ago regular time of presentation. WQXR in New York promises regular weekly evening broadcasts by the Boston Symphony and Philadelphia Orchestra. It would seem we finally are settling down to recognize the convenience (and indivisibility) of radio listeners.

—John W. Clark

listener . . . but such a release may well pay for a Poulenc Double Concerto (unless the chorus here received overtime!). —J. W. C.

✓ **MOZART:** *Eine kleine Nachtmusik* (K.525); Divertimento No. 1 in D major (K.136); *A Musical Joke* (K.522). The Stuttgart Chamber Orchestra, Karl Münchinger conducting. (London CM9276* \$4.98) (CS6207** \$5.98)

Valid performances from Münchinger and his Stuttgart colleagues. —J. W. C.

✓ **RIMSKY-KORSAKOFF:** *Scheherazade*. BORODIN: *Polovtsian Dances* (from *Prince Igor*). L'Orchestre de la Suisse Romande, Ernest Ansermet conducting. Chœur des Jeunes et Chœur de Radio Lausanne, André Charlet, director. (London CM 9281* \$4.98) (CS 6212** \$5.98)

The 33rd *Scheherazade* currently in print . . . in color-streaked stereo representation, gives both Rimsky and Borodin full due. —J. W. C.

✓ **CHABRIER:** *Espana; Suite Pastorale Fête Polonoise; Overture to Gwendoline; Danse Slave*. Detroit Symphony, Paul Paray, conductor. (Mercury MG 50212* \$4.98) (SG 90212** \$5.98)

Though this is the 24th recording of *Espana*, the inclusion of the other works makes this beautifully recorded and flashily performed release a delight. —M. S.

✓ **DVORAK:** *Symphony No. 2 in D minor*. Op. 70. London Symphony, Pierre Monteux conducting. (RCA Victor LM 2499* \$4.98) (LSC 2499** \$5.98)

Monteux manages a valid expression of this songful symphony in the face of two competent releases of idiomatic readings by Szell and Kubelik. Monteux's Gallic approach is refreshing. Clean, crisp sound. —M. S.

✓ **Christmas Songs.** Obernkirchen Children's Choir. (Angel S 35914** \$5.98)

The beauty of the fresh, unadorned Obernkirchen voices make this an irresistible LP of Christmas music. —J. A.

✓ **BRAMHMS:** *Violin Concerto*. Nathan Milstein, violinist. The Philharmonic Orchestra, Anatole Fistoulari, conductor. (Capitol P 8560* \$4.98) (SP 8560** \$5.98)

A spacious and lavish performance by Milstein adding the 24th recording of the Brahms to the catalogue and making a record buyer's choice very hard. —J. A.

✓ **CHOPIN:** *Preludes, Op. 28*. Leonard Pennario, pianist. (P 8561* \$4.98) (SP 8561** \$5.98)

Exquisitely recorded and glowingly played performances by Leonard Pennario. —J. A.

✓ **SCHUBERT:** *Symphony No. 8 (Unfinished)*; *Incidental Music from Rosamunde*. Minneapolis Symphony, Stanislaw Skrowaczewski conducting. (Mercury MG 50218* \$4.98) (SR 90218** \$5.98)

Straight, occasionally sterile performances of two favorites by the Minneapolis men and their new conductor. —J. A.

✓ *Sousa on Parade.* Eastman Wind Ensemble, Frederick Fennell conducting. (Mercury MG 50284* \$4.98) (SR 90284** \$5.98)

Crisp, virtuoso performances by Frederick Fennell with every member of his Eastman Ensemble in step. —J. A.

✓ *Lullabies aus Wien.* Dances by Johann Strauss, Sr., Johann Mayer, Haydn, Schubert, Joseph Lanner and Vincenz Stelzmüller. The Boskovsky Ensemble, Willi Boskovsky, violinist and director. (Vanguard VRS 1074* \$4.98)

These Viennese dances in their original scorings are given capitivating, delightful and immaculate performances. —J. A.

✓ **BEETHOVEN:** *Violin Concerto*. Zino Francescatti, violin. The Columbia Symphony, Bruno Walter, conductor. (Columbia ML 5663* \$4.98) (MS 6263** \$5.98)

An important collaboration between Francescatti's classic leanness and Walter's taut baton. —J. L.

motion pictures

Queen of Spades Filmed

TCHAIKOVSKY: *Queen of Spades*. Distributed by Artkino; English subtitles. Lenfilm production in Magicolor, 100 minutes. Screen play by Georgy and Sergei Vasiliev. Directed by Roman Tikhomirov. Z. Andiparidze (Hermann), T. Milashkina (Liza), S. Preobrazhenskaya (Countess), E. Kibkalo (Yeletsky), L. Adveveva (Pauline), V. Nechipailo (Prince Tomsy). Bolshoi Theatre Orchestra, Chorus, and Corps de Ballet. E. Svetlanov conducting.

This Russian film is on the same high musical and cinematic level as the recent *Eugene Onegin* and *Khovantchina*. The only thing I found dramatically questionable was prolonging the death of Hermann from the gaming house back to the river bank where Liza drowned herself (symbolized by her still-fluttering scarf on the railing of the embankment). This gives the camera something to do during the final dirge of the chorus, but removes the catastrophe too far from the baleful sphere of the *Queen of Spades* herself, whose spirit should dominate it to the end.

All the other devices to free the camera from theatrical convention are dramatically appropriate and convincing, including the visual substitution of film actors for all the singers heard.

The solo voices and chorus are thrilling, especially Milashkina, in Liza's final aria, and Andiparidze possesses a truly extraordinary range. The clear and forward sound of the orchestra provides an almost microscopic elucidation of Tchaikovsky's scoring, and it can take it. —Jack Diether

Mr. Stokowski, looking remarkably young for a man of his age and as photogenic as ever, expressed his gratification that the venerable hall was saved and recalled the great artists of the past who performed there. He discussed the role of the conductor in general, mentioning Toscanini, Koussevitzky, Richard Strauss and Furtwängler as being among the "very great" conductors of modern times. Mr. Stokowski outlined a plan for improving the stage of Carnegie Hall and also expressed his belief that the acoustics could be improved. He was a bit contradictory, though, in saying that it did not matter where an artist performed—all that mattered was the music and the way it was performed.

Jaime Laredo, assisted by his wife, Ruth, was heard in a virtuosic performance of Falla's *Jota*, from the *Suite Populaire Espagnole*, and a lyrically persuasive one of his *Nana*.

—Rafael Kammerer

Artists' Showcase Begins Second Year

"Artists' Showcase," a program spotlighting young professional talent in the serious fields of voice, instrument and ballet, has begun its second year on WNBQ, Chicago's NBC-TV outlet. The program is colorcast on Sunday afternoons at 2:30 and rebroadcast over radio station WMAQ on Saturday nights at 10:30. Once a month, a special "Artists' Showcase" program is featured on Monday nights at 6:30.

Presented in cooperation with a distinguished group of Chicago cultural leaders, the program has been hosted since its inception a year ago by Louis Sudler, well-known singer, Chicago businessman and civic leader.

The WNBQ Orchestra is conducted by Joseph Gallicchio, who received an Emmy Award for his work on this program. Talent is selected by a panel of judges, including Mr. Sudler, Carol Fox, Rudolph Ganz, Walter Hendl, Leo Kopp, Mrs. J. Royden Keith and Mrs. Alfred O'Gara. Don Marcotte, WNBQ's musical coordinator and producer of the Showcase series, and Mr. Gallicchio also serve on the panel as ex-officio members.

Smithsonian Accepts First LP Record

Peter C. Goldmark, president and director of research at CBS Laboratories, and principal developer of the 33 1/3 rpm long-playing (LP) phonograph record, presented the first successful LP to the Smithsonian Institution.

Leonard Carmichael, secretary of the Smithsonian, accepted the historic record for preservation in the public interest. Mr. Goldmark was accompanied by Goddard Lieberson, president of Columbia Records, which undertook the production engineering of the LP record.

television

Mike Wallace Discusses Carnegie Hall

Sept. 26—WNEW-TV, P.M.-East: *Carnegie Hall, a Building or a Legend?* Interviews with Leopold Stokowski, tenants of the building, and Jaime and Ruth Laredo (violinist and pianist) by Mike Wallace.

If this Carnegie Hall program did not quite answer the question implied in the title, it had its compensating moments in the interview with Mr. Stokowski and the playing of Jaime Laredo.



This year marks the 40th anniversary of New York City's Town Hall. But the "Town Hall Story" goes back nearly 200 years to the late 18th century, when the land lying east of Bloomingdale Road (or Broadway, as it came to be known) and between what are now 41st and 44th Streets belonged to a farmer, Medcef Eden. According to Eden's will, dated 1798, most of the property passed on to his two sons. Whether because of acts of God or of man, about half of the farm had to be sold for debt, and farming's loss eventually became music's gain.

The property passed through several hands until 1917, when it was bought by the Societies Realty Company, from whom the League for Political Education acquired the mortgage and the land on which to build a new lecture hall.

The League had been founded, in 1894, by a group of suffragettes, and its original purpose was to prepare women for the responsible use of the vote, should the then-uphill fight for woman suffrage ever be won.

From its earliest days, the League had sponsored a program for adult education. This took the form of lecture series by prominent educators, at first on political science and law, later on every conceivable subject. Membership in the League and attendance at the

lectures grew, gradually attracting men as well as women. The stuffy and overcrowded rented halls where the meetings were held became inadequate, and the ladies began to dream of a meeting hall of their own.

As usually happens when women begin to dream, they began to take action, though in this case it took them 10 years to achieve their goal. The time was well-spent in planning and fund-raising, that bugbear of nonprofit organizations.

During those years of growth, the minutes of the League's meetings deal mainly with high-minded hopes for the future and show an admirably ladylike unconcern with the grosser realities of profit and loss. Yet somehow the money was raised: \$1,250,000 an even tidier sum than now. An architect was chosen: Col. Louis E. Jallade, then best-known as the builder of that other musicians' haven, the Hotel Ansonia. The cornerstone was laid in January, 1920, by Theodore Roosevelt, at that time Governor of Puerto Rico. Town Hall's auditorium was ready for use a year later, and the building was in full operation three years after that.

The League for Political Education was the brain child of six socially prominent New York women, and its patrician origins were evident in Town

Hall's early career. Morning lectures (six a week, so well-attended that it was necessary to fill the stage with chairs) and evening events (white tie was the norm) drew audiences made up largely of "the 400," with, perhaps, 1,100 of their friends occupying the rest of the 1,500-seat house. A uniformed footman, or "Foots," in the British-oriented, upper-class parlance of the day, escorted patrons from their carriages (which were still used for dressy occasions), across the dangers of the curb, under the shelter of the marquee to the safety of the door. Foots is still a Town Hall tradition, though the carriages have retreated to the wide-open spaces of Central Park South.

While the prime movers of the League were themselves all members of New York's upper strata, they specified to the architect that the Hall be built on "democratic principles": the auditorium has no boxes like those at Carnegie Hall or the Metropolitan Opera House, and was designed so that each seat should have good aural and visual command of the stage.

Although the Hall was planned only for lectures, musicians soon discovered its unique qualities; the first concert, a violin recital, took place exactly one month after Town Hall opened its doors on January 12, 1921.

These doors, or at least one leading onto the stage, had to be widened during the week after the violin concert. Martin Lisan, pianist, had requested a Chickering grand for his Town Hall recital. The piano was duly deposited on the street, brought with ease up the alley, maneuvered up the stairs and delivered backstage before it was discovered that the doorway to the stage, while wide enough for lecturers and violinists, could not accommodate the generous girth of Mr. Lisan's Chickering. Fortunately, carpenters were able to enlarge the doorway in time for the pianist to have a few days' rehearsal in the Hall itself.

Since those early days, Town Hall has played host to such artists as Lotte Lehmann, Wanda Landowska and Walter Gieseking; to such organizations as the Little Orchestra Society, the American Opera Society and the League of Composers; to such performing composers as Bartok, Stravinsky, Rachmaninoff and Richard Strauss; and to such illustrious if unclassifiable talents as Joyce Grenfell, Anna Russell and Tom Lehrer.

The history of the League for Political Education is one of continual democratization, of a constant attempt to reach larger and more diversified audiences, which resulted first in the building of Town Hall and then, in 1935, in the inauguration of a radio series originating in Town Hall, *America's Town Meeting of the Air*. Modeled after colonial New England town meetings, *Town Meeting of the Air* did not aim at solving problems or at swaying opinion; rather, it provided a clearing-

(Continued on page 45)

The Ring . . .

(Continued from page 11)

Wotan is the King Lear of opera, demanding an actor of the same stature and emotional range.

Brünnhilde also must develop, from goddess to woman; in the *Todesverkündigung* scene she is Fate, a messenger of death — "Nur Todgeweihten taugt mein Anblick" (Flagstad, Greek profile serene against the sky, voice bronzed-toned like a funeral bell, was matchless here). But she quickens to her first understanding of human love at the end of this scene, and, in *Siegfried*, how sensitively Wagner has shown her fears and doubts on awakening to womanhood.

Siegfried himself is something more than the "inspiring young forester, a son of the morning" of Shaw's fine description. Wagner has shown considerable imagination in describing the innocent attempts of the child of nature to apply the lessons of the field to human life, of which he knows nothing, and depicts his hero as affectionate by nature in such touches as the sad strain at his mother's death—"So starb meine Mutter an mir?"—and in his loneliness for his own kind. It is a flaw in *The Ring* that in *Götterdämmerung* this affection and loyalty become traduced, not by his own character development, but by the mechanical device of the drugged potion—unusual for Wagner, whose use of magic (as in *Tristan*) is normally always an external symbol of some deep inner psychological conflict.

The Electra-Orestes recognition scene of the ill-starred Wälsungs, Siegmund and Sieglinde, has already been mentioned. It is an elaborate dramatic revelation of half-memories and illusions (Sieglinde's recognition of Siegmund in her own face in the forest pool, and his voice in hers echoing in the woods, are two of the many imaginative details). Yet the twins are sharply contrasted. Like other Wagnerian women—Isolde again springs to mind: could the echo be of Mathilde Wesendonck?—Sieglinde is not above taking the initiative in the love affair; but it is the grave, lonely Siegmund, scarred and hardened by suffering, who achieves (in Act II) a tender kind of peace, resignation and security in his love, while the girl—not unlike Shakespeare's Lady Macbeth—cracks under the strain of guilt and fear.

In *Götterdämmerung* we move almost entirely among human beings, with the hybrid Hagen brooding like some morose Iago over the lives around him, twisting them to his purpose as Iago twisted Othello.

Top: Das Rheingold. Loge is questioned by Wotan (Hermann Uhde)
Middle: Die Walküre, Act II. Siegmund (Ramon Vinay) and Sieglinde (Astrid Varnay)
Bottom: Götterdämmerung, Act III. Gunther and Gutrune over the body of the dead Siegfried
(Photos from the Bayreuth Festival, courtesy Opera News)



Yet the whole Gibichung household is human and alive, not the least in its unspecified implications of psychology and background. Hagen is perhaps even more Edmund in *King Lear* than Iago: the bastard of a great house who also seems to have become strangely ascendant in it, trusted like Edmund by the legitimate family. Yet, as in Edmund too, we have the secret, poisonous glint of inferiority complex and resentment, flashing out with dark suddenness in Hagen's response to the invitation to share in Siegfried's and Gunther's oath of blood-brotherhood. His blood is not noble enough, he says; and in that "*mein Blut*" we have the one revealing glimpse into the corroding force of his envy.

That his hatred is unsuspected and unshared by the legitimate brother and sister, Gunther and Guttrune, arouses our curiosity as to the background of this fascinating household. How did he come to gain this position of domination and respect? Did it stem from the mother, whom they mention with respect? Wherein lies his charm? The sudden joviality he shows with the vassals is perhaps a clue, yet is almost more frightening than his moroseness.

One possible source of the charm—his youth—is lost in performance, for the part always falls to the heavy bass of long experience; it would be revealing, to see Hagen played by a singer able to suggest his right age, which is almost exactly that of Siegfried. (It would be interesting to see Hermann Uhde, fine psychological actor and best Gunther of our time, who began as a bass and retains the lower register, play the other part for once, for there is much implied in Hagen—as in Iago—for the character actor of intelligence and imagination to develop.)

Part of Hagen's fascination and power lies, as it does in many creations of great writers, in the unsolved mystery of his psychology: the mystery of evil. It is intensified in his traumatic brooding by the Rhine. (Is Alberich here real, or a figment of his dreams and ambitions?) And his curt last word of "Retribution," when asked by the shocked Vassals why he has killed Siegfried, adds to his mystery as he strides, a lonely, enigmatic figure, away across the horizon.

Part of his power, of course, springs from the psychology of Gunther and Guttrune. On his knowledge of this, Hagen hazards all. For Gunther, too, is a complex character, weak enough to be led into evil, but proud and masculine in his first scene, with a flash of envy at Siegfried's prowess and a curious need to have Hagen's reassurance of his own valor. They are a lonely couple, this brother and sister, leaders of a great race, yet turning to the bastard half-brother for guidance. It is interesting that both seem in need of a hero to love and follow; was it the secret of Hagen's success. They yield instantly to Siegfried's charm, and, in spite of the Brünnhilde plot, Gunther appears genuinely to value Siegfried's friendship and, indeed, shows a good

deal more feeling for him than for his unknown bride—as Uhde has penetratingly shown, not the least in the long look of questioning contempt he throws on Brünnhilde when, after the incitement to Siegfried's murder, he roughly grasps her arm and drags her into the bridal procession.

Certainly the tragedy for Gunther is his disillusion at Siegfried's apparent betrayal of him; it bores into his own loyalty and explains—more than mere weakness—his reluctant capitulation to the two stronger characters, Hagen and Brünnhilde. Nevertheless, he has a revealing moment of doubt: "*Verrieth—er mich?*" And "*so wär es Siegfrieds Ende!*" is surely, as Uhde has vocally and facially suggested, a poignant stab of regret. Never free from remorse, he lives just long enough to realize his mistake; and his restrained grief and sudden final challenge of Hagen's authority bring him movingly into dramatic focus. Both brother and sister seem gentle, naturally affectionate creatures, closely knit as a family; equally betrayed, they have their own place in the development of the tragedy.

As for Brünnhilde, in the great second act of *Götterdämmerung* she moves from the lowest range to which she can fall as a goddess—a woman loving deeply, suffering and betrayed—to the heroic proportions of Greek tragedy and a final spiritual tranquility. Her revenge is the reaction of Wotan's daughter, a reflection of his Olympic rage (*Zorn*); it springs from a cutting wound and is at least not ignoble in scale. But her passion moves us less than does her bewilderment in a human world whose values she cannot understand—"Wo ist nun mein Wissen?"

Characteristically, her admiration of Siegfried still burns fiercely under the anguish and rage; when Hagen suggests he shall overcome Siegfried, she lashes him with her scorn: "*An Siegfried? du?*" Who could forget Flagstad's withering tone and look here, and her sculptural lift of the arms in an instinctive classic *plastique* in the trio? (Dame Peggy Ashcroft, as Sophocles' Electra at the Old Vic, used an identical eloquent gesture.) Hagen forces himself to accept her taunt, but at this further stab to his envy Wagner leaves us guessing. The whole of this wonderful trio is a seething psychological cauldron of motive and countermotive, an interplay of character moving to a climax of Sophoclean scale. Dramatically it transcends the final Immolation of Brünnhilde, about which Wagner, no less than Shaw, had some profound intellectual misgivings.

These are the great figures of *The Ring*, with Wotan as protagonist. But Wagner extended his sense of contrasted character even to the giants and dwarfs. Fafner, the ruthless, and Fasolt, the tender-hearted, to whom Freia means more than the gold; Alberich, floundering in an unhappy and hurt frustration after the Rhinemaidens, but strong enough to grasp at the alternative of power and achieving (as played by the fine artist Otakar Kraus) a Lucifer-

like nobility in his Curse; Mime, treacherous and cadging for sympathy, shrewd but meaner than his brother—they all require actors, not only singers. Occasionally a highly intelligent artist will throw new light on one of them, as Gerhard Stolze did last year at Covent Garden with his remarkable transformation of Mime into Neanderthal Man—a much stronger Mime than we are used to, but marvelously mimed, with the fascination of a Caliban groping towards some evil human stature that eludes him.

The best theatrical roles contain a touch of mystery and yield to more than one interpretation. This is as true in Wagner as in Shakespeare, and only the rarity of imaginative operatic actors prevents our experiencing these illuminations more often.

Richard Tucker . . .

(Continued from page 12)

Curiously, and perhaps ironically, it was a broadcast of this same opera that accounts for the only performance he has ever missed (vocal indisposition). It was also in this opera, after finishing the duet *Solenne quest'ora* with Leonard Warren, that the latter collapsed on the stage of the Metropolitan a year and a half ago.

Of all the operas in his repertoire, he has sung *Carmen* most often (42 times), followed by *La Bohème* (32), *Rigoletto* (27) and *La Gioconda* (25). *Manon Lescaut* and *Carmen* he considers the most difficult because of their dramatic intensity. The role he enjoys least? "None. I've never accepted one I disliked." Although he has recorded *Aida* and *Il Trovatore*, he has never sung them in staged performances. "I am saving Radames for the new Metropolitan at Lincoln Center. I am also saving Eleazar in Halévy's *La Juive* [last performed at the Met in 1936 with Martinelli, Rethberg and Pinza], which Bing has promised to mount at the new House. For me it represents the fulfillment of a lifelong ambition. Five years ago I was scheduled to sing it in Chicago, but last-minute developments forced cancellation. Because it is difficult for a young man to portray an old man convincingly, even more so in opera than in spoken drama, I was reluctant to attempt the role of Eleazar until my voice had developed from its natural lyric spinto to the more dramatic color of maturity. Until his death last year, I had planned to study the role with the great Yiddish actor, Maurice Schwartz."

Although he has sung on many outdoor stages, he prefers an indoor stage because he can see the faces of the audience ("It's the only way of knowing whether you're convincing"). Another source of confidence is the knowledge that his family is always in attendance. "In fact, the only performance my wife has missed was a Metropolitan broadcast of *Rigoletto*, which she did not want me to accept because

I had sung the night before in Bloomington, Illinois. Yielding to Bing's persuasion, however, I drove to Indianapolis that night and caught the plane for New York in time for the matinee.

"And speaking of my family, I might mention that every performance I sing at the Metropolitan I am forced to repeat on the drive home. By now it's a standing joke. Why did I take an extra breath in this or that passage? Why didn't I hold back in such and such dramatic scene. But I get even. On the day of performance I observe strict silence. Afterwards they have their inning.

"The famous *M'appari* incident last season was another occasion when my wife had misgivings. I had told her the night before that, because of many letters I had received from people who missed the familiar lyrics, I had decided to substitute the Italian words in the aria. She was the only one who knew. 'But what will happen?' she asked, somewhat alarmed at my nerve. 'Never mind. I'll take the responsibility,' I said, more confidently, I'm sure, than I really felt at the moment. But at performance the audience shouts of 'Bravo! Coraggio!' reassured us both.

"Which, of course, reminds me of last season's first performance of *Martha*, when horse, carriage and occupants, I among them, almost hurtled offstage into the orchestra pit and the headlines ran 'HORSE STEALS SHOW.' Then, there was the *Boris Godunov* incident about ten years ago, when my horse peered into the prompter's box and kicked the gentleman, Otello Ceroni. Ever since, the score is marked 'Watch out for horse!' This year, for *Girl of the Golden West*, I thought it advisable to brush up on my horsemanship and enrolled for some riding lessons near my home in Great Neck. Afterwards I would turn on the television set for some pointers in gun-toting and Western wildness — you know, 'Have Gun, Will Travel,' 'Laramie,' 'Cheyenne' . . ."

Tucker's conscientious attention to the dramatic aspects of a role is typical of his enthusiasm for operatic staging in general. As a matter of fact, he is somewhat at a loss to explain the critical barbs sometimes leveled at his acting, when most of his leading ladies and a whole raft of stage directors (from Graf, Devere and Yannopoulos to Guthrie, Kanin, Lunt, Brook, Webster and Ritchard) have noted a natural dramatic flair. In any case, he feels it would be unfortunate not to pass on to the younger generation his experience as a singing actor, and plans—after retirement or in the event that he should lose his voice (neither possibility ruffles him)—to accept some of the many invitations he has already received to lecture and teach.

Though generally regarded as the Met's top-ranking tenor, he does not stand on ceremony. Young singers refer to him affectionately as Big Brother and his dressing room is always open to them. Recently he agreed to head a committee of Metropolitan artists to

raise money for Lincoln Center. During the recent Met controversy, he telephoned a public statement from Buenos Aires, which read, in part: "In full confidence that some agreement between the Metropolitan and the Musicians' Union would eventually be accomplished through effective mediation, I have thus far accepted no engagements and put off all offers which might conflict with the fulfillment of my Metropolitan Opera contract. . . . As an American singer, I believe that further effort and concessions can and must be made on both sides so that the foremost institution of America's cultural life can continue. A year without the Metropolitan Opera would mean a stoppage of the blood of America's musical life. Only a little give and take are needed to prevent this catastrophe. . . ."

The Tucker Story began 47 years ago in Brooklyn, where, as Reuben Ticker, he was born of poor Bessarabian immigrants. At six he was a boy alto in a synagogue on New York's Lower East Side. He attended New Utrecht High School in Brooklyn, where he played football, baseball and basketball. Shortly after graduating, with both scholastic and athletic honors, he got his first job, as a Wall Street runner for a brokerage firm. Then, with a borrowed \$3,500, he opened his own silk-lining business in Manhattan's fur center—and maintained it for four years after he had made his Metropolitan debut. (His astute business sense matches his generosity. A few years ago, for example, he refused to sing for an Italian newspaper benefit because he was given second billing to Tebaldi. He mailed a check, nevertheless.)

When he met his wife, Sara (the sister of Jan Peerce), then a music student, they decided that his future lay in opera. "I'm just a budding bush," he told her, "but I'm going to bloom." Last February, for their silver anniver-

sary, they hired the Hotel New Yorker's two main ballrooms for a dinner-dance attended by 1,000 guests. They have three sons: Barry, 23, a stock analyst for Bache & Co.; David, 20, a pre-med student at Tufts who is studying voice (tenor) in his spare time with Frederick Jagel at the New England Conservatory; and Henry, 15, who is "still sizing things up."

A closely knit family, the Tuckers believe that sharing experiences with one's children is the secret of a happy home. He often plays ball in the back yard with his sons ("It does me as much good as the youngsters").

Twice cited by the National Father's Day Committee for "outstanding service in the field of father-child relationships," he has also been awarded the Justice Louis D. Brandeis Medal for "service to humanity," the National Interfaith Council Award, a gold plaque for "distinguished service to Israel in its formative years," and a special award for his services to Youth United.

Twice a year—for the fall High Holy Days and the spring Passover—Tucker, an ordained cantor, foregoes all opera and concert engagements to officiate at religious services at the Hotel Concord in Monticello, New York. This year, some 3,000 people from as far away as Australia and South Africa paid as much as \$50 a day to attend. Night-club is transformed into synagogue, and members of the congregation in remote reaches of the room view the proceedings through closed-circuit television.

Asked whether he had a word of advice for young singers, he thought for a moment. "Yes," he said, slowly and emphatically, "be a perfectionist in everything you do. Choose a teacher in whom you have the utmost confidence. And, most important of all, always remember a guy named Mozart. This is the cereal for all singers. The steak comes later."



Mr. and Mrs. Tucker in the den of their home. Behind them are various objets d'art collected on their world tours

Luchino Visconti . . .

(Continued from page 14)

For *Salome*, he was inspired by the drawings and paintings of the French artist Gustave Moreau, and he set out to express the decadence of the Salome story as seen by Moreau. To him, the idea of crumbling degeneracy was symbolic of the entire plot. Salome was to him "a little Lolita." The end result was bound to be one of sensuality and pageantry, for these are among the trademarks of Visconti's operatic work, and, in this respect, he did not disappoint. (His ideas were not always musically sound. One singer had to face away from the conductor at an important cue, and Salome had to sing several phrases on her back.)

At the beginning of the *Salome* rehearsals last June, he said to the cast in his low, hypnotic voice: "You move as you feel — I watch and then I change." With this, he sat back in his chair and chain-smoked through a week of rehearsals, as he sized up each singer's dramatic potential and limitations. (Later he confided that *Salome* had been a joy to do with operatic actors as gifted as Margaret Tynes, Lili Chookasian and George Shirley.)

When he began to work in earnest, it was the work of a master magician. Leaning on his cane (he has a stiff leg and a slight limp), he would move the singers about the stage area like chess pawns, working almost measure by measure on the staging. Slowly, in broken English, he would explain to them the psychological implications of their actions. To Salome: "You first hear the voice of Jokanaan but you do not turn. The voice comes to you from the distance and slowly enters your mind." To Herod: "You love very much Salome. You want to touch her, but at first you are afraid of the Queen." To Herodias: "It is you who must take the head from the soldier and bring it to Salome. She is too overcome. You set the head down by her." And so it went until all the pieces of the plot fitted together like a completed jigsaw puzzle.

Aside from his work in the operatic theatre, Visconti has "staged" two ballets for which he also did the scenarios. The first was premiered at La Scala in 1956. Called *Mario e il Mago*, it was based on Thomas Mann's *Mario and the Magician* and the music was by Franco Mannino. The second, *Dance Marathon*, was done at the 1957 Berlin Festival to music of Hans Werner Henze. These two ballets exhibited the same brand of realism that caused such a furor when he unveiled his extraordinary production of *Traviata*.

Can opera be successfully filmed or produced for television? Visconti's answer is a resounding "No!" As both film and opera director, he feels that the mood and atmosphere of the opera house must be present. "Opera must have lights and the presence of an audience and an orchestra. There must be a feeling between the performer and the people." Both TV and movies, he

feels, tend to distract from the music because of the peculiar natures of the mediums.

Where and when Visconti will work again in the opera house is anyone's guess. He has offers from Covent Garden to do a new *Don Giovanni*, and from La Scala to open the fall season with a new production of *Il Trovatore*. But Visconti works in opera only when he wishes to, and when the cast and circumstances interest him. But whenever he does, his reception is never lukewarm. For, like Callas, Visconti seems to have only admirers and foes. No one is indifferent to him.

Town Hall . . .

(Continued from page 41)

house for facts and ideas on all sides of controversial issues. In its first incarnation, the program ran for 21 years. As James V. Edwards, Town Hall's assistant director, proudly points out, "*Amos and Andy* is the only radio program that lasted longer." This season, after a five-year absence, *America's Town Meeting* is once again on the air, as vital and provocative as ever.

In 1937, in order to reflect its growth away from purely political purposes, the League for Political Education became "The Town Hall, Inc." In 1958, Town Hall became "Town Hall of New York University," and its status as an independent corporation affiliated with N.Y.U. (in 1956, the Hall and the University had entered into an agreement whereby they would jointly plan and conduct Town Hall's programs) was changed to that of a unit within the University itself. Ormond J. Drake, associate dean of N.Y.U.'s Division of General Education, became director of Town Hall. (Cooperation between Town Hall and the University dates back, in a way, to 1895: One of the first lecture series conducted by the League was given by Austin Abbott, then dean of N.Y.U.'s School of Law.)

Although a few years ago, in 1956, Town Hall's future seemed in doubt—*Town Meeting of the Air* had been discontinued, and the Hall's musical life had ground to an almost complete halt—things once again look bright at the middle-aged but youthful neo-Georgian building on 43rd Street. *Town Meeting* has been resuscitated, and the Hall itself is busier than ever. Far from being alarmed at the prospect of more competition, Town Hall expects to be stimulated by the increased cultural activity which Lincoln Center will bring.

This season, approximately 500 events, close to 200 of them sponsored by N.Y.U., are scheduled for Town Hall. In addition to about 75 concerts and recitals, these include lectures, continuing the Hall's original purpose; travel-film programs, a sold-out series; and the Saturday morning and afternoon events, specially designed for young audiences.

The building was constructed to allow for eventual expansion, and, should the budget ever allow, plans are being

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made for an additional five stories, which would include a smaller recital hall. Bordered on one side by the street, on the others by a travel agency, a hotel and a bar, the only direction in which Town Hall can move is—significantly—up. —Michael Brozen

Dance . . .

(Continued from page 29)

Perhaps the most wonderful thing about the Kirov Ballet is the corps. It is the kind we have all dreamed about, but seldom or ever seen. Each girl looks beautiful, dances faultlessly and moves in an ensemble that reminds one of chamber music. I doubt whether it has any equal today.

The most impressive demonstration of its artistry came in a scene from Petipa's *Bayaderka*, in which the dancers enter, one by one, in a chain of arabesques that meanders down the stage without a break in the phrasing! Later in this scene, the corps is called upon for fiendishly difficult combinations, which are tossed off as if they were merest routine.

The men, I am sorry to say, did not match the women either in style or inspiration. Many of them handled their partners in the classic works with about as much gallantry as if they were loading sacks of wheat in the Ukraine.

Konstantin Sergeyev (who partnered the incomparable Galina Ulanova in the first performance of the Lavrovsky-Prokofieff *Romeo and Juliet* in 1940) is obviously a superb artistic director and ballet master.

His versions of *Giselle* and *The Sleeping Beauty* are the most satisfying that I have ever seen, and his handling of *Swan Lake* is almost as beautifully integrated. It is a pity that he has taken out so many of the mimed passages in these ballets, for they are really necessary to the style and continuity, but, apart from this, the shades of Petipa, Ivanov and the other master choreographers should bless him. He has preserved the spirit of their work without falling into the trap of false piety or a museum-like self-consciousness.

Simon Versaladze's designs were lavish and appropriate without revealing any particular originality or brilliance of execution.

The two conductors with the company were the veteran Evgeni Dubovskoi and the younger Vadim Kalentiev. On opening night, Mr. Dubovskoi's tempos were decidedly erratic, but the suffocating atmosphere and nervous tension could explain that. He obviously knew his dancers down to the last fiber. Mr. Kalentiev proved to be an admirable dance accompanist with a feeling for the right tempo for each episode and each artist. The orchestral performance was pretty terrible opening night but improved in later performances.

In the *Giselle* of Sept. 21, with Makarova in the title role partnered by Semenov, the Myrtha was Ninel Kurgapkina, one of the strongest and most versatile artists in the company. A few

years older than most of the others (32), she has a gratifying sense of exactly the right style and feeling for every role she does. Also outstanding was Konstantin Shatilov as Hans (or Hilarion, as we know him).

Two other dazzling jewels in the company's crown of virtuosos appeared in the pas de deux of Act I: Galina Kekisheva and Sergei Vikulov. And as the two leading Willis in Act II, Liudmila Alexeyeva and Nonna Yastrebova further demonstrated its inexhaustible resources.

Marvelous, in *The Sleeping Beauty* on Sept. 25, were the Fairies (Zubovskaya, Kurgapkina, Makarova, Yastrebova, Kekisheva, and Aleveyeva) and the dancers in the divertissement of the last act. Sizova was an incandescent Aurora.

The Gala Program No. I on the afternoon of Sept. 30 included, besides the *Bayaderka*, a miscellaneous series of duets, ensembles and excerpts from famous classics. Irina Gensler, Konstantin Rassadin and Alexander Pavlovsky and the male corps were brilliant in excerpts from Nina Anisimova's setting of Khachaturian's *Gayne*, but they could not hide the flashiness and vulgarity of both music and choreography.

Emma Menchenok and Vsevolod Ukhov made the most of Leonid Yakobson's choreography for *The Hunter and the Bird* (to music by Grieg), which was just what it sounds like, but technically a good showpiece. Sizova and Soloviev sailed through the Petipa Pas de deux from *The Corsair* (with music by Drigo), which is not the master at his most inspired. Yakobson's *The Gossips* (to a delightful folk arrangement by Shiko Aranov) was a charming genre piece, marvelously danced by five girls.

Kurgapkina and Anatoli Nishievich were leading soloists in some excerpts from *The Nutcracker* with rather nondescript choreography by Vassily Vainonen.

In the Cossack Scene from Boris Fenster's *Taras Bulba*, with music by Vasily Soloviev-Sedoi, the Kirov dancers proved that the Bolshoi and Moiseyev companies have no reason to look down their noses at Leningrad fire-works. Boris Bregvadze, Sergei Vikulov, Alexei Zhitkov and three incredibly brilliant Cossacks (Yuri Korneyev, Alexander Pavlovsky and Lev Sokolov) simply took the roof off.

In the Gala Program No. II on Sept. 29, the company was sensitive in the version of Fokine's *Chopiniana* (which he afterward titled *Les Sylphides*) made by the famous teacher Agrippina Vaganova in 1946.

Igor Belsky's setting of the first movement from Shostakovich's Seventh Symphony is a praiseworthy attempt to expand the vocabulary of contemporary Russian ballet. It does not succeed (the German invaders, for example, are mere clownish puppets and not the terrifying engines of destruction they should have been), but the potential is there.

Leonid Yakobson is a real master of

what might well be termed *Gebrauchstanz*. *The Snowflake* (to Prokofieff) floats and melts, just as one knows it will, but it gives the dancer some striking movement to work with, and Miss Kekisheva made the most of it. So does *Punchinello* (to Rachmaninoff), touchingly danced by Mr. Rassadin.

Zubovskaya brought her special magic to *Etude* (choreographed to Schumann by Vakhtang Chabukiana), in which she was partnered by Korneyev. Yakobson's *The Lovers* (to Jewish folk music arranged by Kagan) gave Irina Pevsner and Anatoli Gridin the opportunity for some expert characterization.

Vainonen's choreography for the pas de deux from *The Flames of Paris* (to a score by Boris Asafiev) is lamentably vulgar and lacking in a sense of organic development, but it does give dazzling show material to Kurgapkina and Pavlovsky, and American audiences love it as much as Russian. The program ended with *The Gossips* and the *Taras Bulba* Cossack scene. —Robert Sabin

Ballet Theatre Shows New Fire

54th Street Theatre, Oct. 2—American Ballet Theatre, which has fallen upon hard times in recent years, revealed a new burst of fire in its New York season which opened on Oct. 2. Artists of the Leningrad Kirov Ballet were guests of honor on opening night, which was most notable for an inspired performance of Herbert Ross's *Caprichos*.

This compelling dramatization of emotions and situations evoked by the Goya etchings looms greater with the years. Mary Gelder and Leonie Leahy were superb as the vicious, sensual and stupid girls. Sallie Wilson, Felix Smith and Basil Thompson made the rape scene terrifying.

The *Tantalus*, as danced by John Kriza and Ruth Ann Koesun, remains one of the most powerful things in the contemporary dance theatre. No one who has seen Miss Koesun's body flopping grotesquely and horrifyingly corpse-like in Mr. Kriza's arms ever forgets it. And Mary Stone made the victim of the Inquisition deeply moving. The Bartok *Contrasts* were performed by Robert Notkoff, violin; Irving Owen, piano; and Julio Mazzocca, clarinet.

The disappointment of the evening was Birgit Cullberg's *Moon Reindeer*, which had its New York premiere. This legend of a girl who sells her soul for love and becomes a killer in animal form could have made an exciting ballet, but Miss Cullberg has missed the mark, this time. It is tediously repetitious, inept in style, and, except for a few passages for Aili (Moon Reindeer), superbly danced by Lupe Serano, lacking in compelling or even interesting movement.

Anna Marie Lagerborg had staged the work. Per Falk's scenery and costumes were dismal, and the score by Knudaaage Riisager was also feeble. The orchestra, under Kenneth Schermer-

horn, was ragged. This work might well be given back to the reindeer.

A rather sensitive *Sylphides* was notable for the brilliant dancing of the Mazurka by Sallie Wilson, newly risen to ballerina status. Antony Tudor had freshened up his hilarious *Gala Performance* for this season, and it kept the audience chuckling.

Ballet Theatre is lucky to have three admirable dancers from the Royal Swedish Ballet as guest artists: Mariane Orlando, Viveka Ljung and Caj Selling. Mr. Selling took the role of Jean, the Butler, in a hair-raising performance of Birgit Cullberg's *Miss Julie*, Oct. 3. The Danish ballerina Toni Lander (who is dancing magnificently this season), in the title role, was his partner.

This was the rawest, most animalistic performance of this work that I have yet seen, and Miss Lander and Mr. Selling made us feel the terrible power of sexual passion with memorable artistry. Both characterizations were masterful. The rest of the company was also inspired.

Balanchine's *Grand Pas—Glazunov* is also being danced far more brilliantly this season, with Miss Serrano and the impeccable and highly musical Royes Fernandez in leading roles. But Eleanor D'Antuono, Patricia Carleton, Janice Groman and Miss Wilson also deserve praise.

Oct. 4 brought the world premiere of Miss Cullberg's *Eden—Pas de Deux*, set to Hilding Rosenberg's Concerto for String Orchestra, with scenery and costumes by Per Falk and lighting by Nananne Porchner. Beautifully danced by Mr. Selling, as Adam, and Miss Orlando, as Eve, this work proved charming despite some weak spots.

The choreography is touched with archaism and modern dance technique and wittily and ingeniously suggests the amazing physical discoveries of the originally innocent couple. The trouble is that the score is too long for Miss Cullberg's purposes, and she resorts to some standard ballet passages as "filler."

Sallie Wilson, sadly miscast in *Theme and Variations*, performed bravely. Bruce Marks, her partner, is coming along nicely, but he should inject more joy and spontaneity into his dancing. He should not look so glum about being made one of the solo dancers of the company! —Robert Sabin

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formed ensemble comprising, with its conductor, 14 members of the Chicago Symphony. Under the auspices of S. Hurok, annual spring and fall tours are planned, and this concert marked the group's New York debut.

It was a happy event. There are surprisingly few good string orchestras in the world, let alone in this country, which makes doubly welcome an organization of these artistic ambitions (judging from the program, which was serious without being academic, attractive but not condescending) and means (judging from the performances, which were sometimes excellent, always highly musical).

Francis Akos, conductor of the Chicago Strings, is assistant concertmaster of the Chicago Symphony. In the first three works he acted as concertmaster-conductor; in the Stravinsky and Dvorak he showed considerable skill as stand-up, batonless conductor, though his gestures seemed larger than the size of the ensemble demanded.

The youthful Mozart and Schubert pieces were ideally suited to the group's temperament, and the performances were marked by a unity and clarity of purpose and a fine feeling for classic style.

The Stravinsky and Dvorak, however, need larger forces than those provided this evening. The Stravinsky abounds in divisi passages, which left, for instance, only two violinists to a part, and took its toll of resonance and

incision. The Dvorak, despite its well-wrought detail, is quite broad in harmonic and melodic shapes, and seemed almost embarrassed at this somewhat smaller-than-life performance; it was a little like trying to watch *Gone With The Wind* on television. Perhaps Mr. Akos' over-ample motions were an attempt to make up in enthusiasm for paucity in numbers; it remains a physical impossibility.

With these reservations, then, it is gratifying to note the arrival of a new, American, professional string ensemble. When the Chicago Strings has reached its full stride (I feel that, as is the case with I Musici, this will be in music of the 18th century and earlier), we will have a virtuoso group of the highest order.

—Michael Brozen

New Chamber Orchestra

Town Hall, Sept. 15—New Chamber Orchestra, Sayard Stone, conductor. Eugenia Earle, harpsichord; Harold Kohon, violin; Gary Sigurdson, flute; Marvin Hayes, bass baritone. Bach: Suite No. 2 in B minor; Concerto No. 2 in E Major for Violin and Orchestra; *Du bist mein Gott, der Geber aller Gaben*; *Lass mein Herz die Muenze sein* (from Cantata No. 163); *Dein Geburtstag ist erschienen* (from Cantata 142); *Johannis freudenvolles Springen erkannte dich, mein Jesu schon* (from Cantata 121); *Brandenburg Concerto No. 5* in D major.

This was the first in a series of three Bach Festival Concerts presented this weekend. It was, unfortunately, a rather dreary affair. Mr. Stone seemed unable to infuse his conducting with any life, and much of Bach's crystalline structure became flaccid. He seemed to have



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Eileen Farrell

a stylistic grasp of the music, but lacked the temperament needed to give the works life and breath.

The Suite in B minor vacillated between brittleness and limpness, while the E major Violin Concerto suffered from ragged playing from the soloist. Mr. Hayes sang three arias from various cantatas in a smallish white voice that was redeemed only by some nice phrasing. The best playing of the evening was provided in the Fifth Brandenburg Concerto, where the harpsichordist proved herself a first-rate Bach interpreter.

—Michael Sonino

Philharmonic Brilliant At Gala Opening

Carnegie Hall, Sept. 26—New York Philharmonic, Leonard Bernstein, conductor. Eileen Farrell, soprano. BEETHOVEN: Symphony No. 5. WAGNER: *Wesendonck Songs*. STRAUSS: *Don Juan*. WAGNER: *Brünnhilde's Immolation Scene* (from *Götterdämmerung*).

For once, that much-abused term "gala" was completely appropriate. The New York Philharmonic's gala opening concert, for the benefit of the pension fund, was brilliant and memorable in all respects.

The men played their hearts out for Mr. Bernstein; their performances were staggering in their sweep and power—from the subtlest pianissimos to the most cyclopean fortissimos. Miss Farrell was in magnificent voice, and she, too, revealed the full range of her art, from the exquisite intimacy and beauty of the *Wesendonck Songs* to the majesty of the Immolation Scene.

Mr. Bernstein had chosen four familiar and beloved masterpieces, and he conducted each with a renewing dedication and insight. And the distinguished audience was a cross section of New York's myriad worlds—artistic,

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How enormously Mr. Bernstein has grown as an artist and as a human being was evident in his interpretation of the Beethoven Fifth. With none of the acrobatics and egotism of his salad days, he went straight to the heart of the matter, and made the work the overwhelming human and musical drama that it is.

True, there were pitch troubles, and at times the texture was thick. But the inexorable logic and continuity of his conception were matched by its warmth and eloquence. I am sure everyone enjoyed cheering when that triumphant series of tonic chords hammered Beethoven's exultation into our ears at the close.

The fevered, supersensitive beauty of the Wesendonck settings was magically evoked by Miss Farrell and the orchestra. *Im Treibhaus* was perhaps her supreme achievement, but she sang all of them with the greatest love and understanding. And in the *Götterdämmerung* finale she was truly heroic; her very stance was that of divine simplicity.

The *Don Juan* was intoxicating. Mr. Bernstein did not have to drive the orchestra. He had to hold the players back, like the horses of the sun, as they stormed through its blazing measures.

In the coming months we shall all explore with Mr. Bernstein some of the masterworks of our day. But it was good to begin with the giants of the past and to see how well he understands them.

—Robert Sabin

Bernstein Takes Gallic Approach

Carnegie Hall, Oct. 1, 3:00—New York Philharmonic, Leonard Bernstein, conductor. Jennie Tourel, mezzo-soprano. ROUSSEL: Symphony No. 3 in G minor. BERLIOZ: *Cléopâtre*. COPLAND: Suite from *Appalachian Spring*. RAVEL: *Daphnis et Chloé*, Suite No. 2.

This was Program No. 1 in Mr. Bernstein's "Gallic Approach" series, which he launched at the Thursday Preview, Sept. 28. The three French works displayed highly contrasted aspects of the national temperament, and Copland, as a pupil of Nadia Boulanger in Paris, fitted well into the scheme.

Roussel's G minor Symphony, like all of his music, wins respect at once with its vigorous, forthright musical thought, its compact language and pungent, individual scoring. There is no froufrou or sensuous chicanery about this sober, forceful composer. One almost wishes at times that there were! This symphony begins bravely, but peters out in the last two movements, which do not balance the weight and thrust of the first two. Mr. Bernstein conducted with wonderful rhythmic vigor, albeit with a heavy hand.

"My dear fellow, why did you do it?" asked Boieldieu, one of the judges of the 1829 Prix de Rome competition, for which Berlioz had submitted his *Cléopâtre*. And I am tempted to repeat the question 132 years later. There are bold instrumental touches in this dreary

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The American Conductors Project, under the direction of Alfred Wallenstein, will be activated in April of 1962 for the initial three-month period. George Szell, music director of the Cleveland Orchestra, and Max Rudolf, music director of the Cincinnati Symphony, will be visiting senior artists-conductors.

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solo cantata, but the vocal line is hope-
less—a feeble imitation of Gluck. Miss
Tourel and Mr. Bernstein did all they
could to make it convincing.

Despite his affinity for the music of
Copland, Mr. Bernstein's tempos in *Ap-
palachian Spring* were out of propor-
tion. The fast ones were too fast, and
the slow ones were too slow. Other-
wise it was a deeply felt conception.

The concert ended in a blaze of
glory. Never have I heard the Ravel
Suite more hypnotically, more torren-
tially played. It made one all the sadder
about the impending strike of the
following week, now happily settled.

—Robert Sabin

New York Philharmonic

Carnegie Hall, Sept. 30—New York Philharmonic,
Leonard Bernstein, conductor. Jennie Tourel,
mezzo-soprano; Philippe Entremont, pianist. ROUS-
SEL: Symphony No. 3. BERLIOZ: *Cléopâtre*. TCHAI-
KOVSKY: Piano Concerto No. 1.

Philippe Entremont, making a single
appearance with the Philharmonic this
season, was soloist in the venerable
Tchaikovsky Piano Concerto. From the
outset it was obvious that Mr. Entremont
was not simply interested in a
virtuoso romp; he brought equal
amounts of poetry and fire to his per-
formance. Mr. Entremont produced
some markedly beautiful sounds, some-
thing missing in his last Philharmonic
appearance. Mr. Bernstein did not
always seem as enthusiastic about the
concerto as did Mr. Entremont, but
there were several powerful and exciting
stretches where they were of one mind.
The Roussel and the Berlioz were re-
peated throughout the week's concerts.

—John Ardoin

Ferruccio Burco conducts Symphony of the Air

Carnegie Hall, Sept. 29—Symphony of the Air,
Ferruccio Burco conducting. ROSSINI: Overture
to *La Gazza Ladra*. BEETHOVEN: Symphony No.
5. VERDI: Overture to *I Vespri Siciliani*. WAGNER:
Overture to *Tannhäuser*. GOMEZ: Overture to *Il
Guarany*.

A dozen years ago, Ferruccio Burco
was a veteran 11-year-old conductor in
velvet knee pants. Crowned with
towsled locks and armed with a baton,
he made a considerable splash in the
musical world, eliciting some admiration
from the critics and a few growls from
other quarters (notably the late Sir
Thomas Beecham). Mr. Burco is now
23 years old, and he has cut his hair.
He has also been studying at Milan's
Conservatorio Giuseppe Verdi. His re-
turn to the podium in this country was
therefore considerably more than just
the usual "return after a number of
years abroad."

Unfortunately, his program was
neither inspiring nor distinguished. It
served to demonstrate, however, that
Mr. Burco has a vigorous and authori-
tative way with an orchestra, and that
he can convey his ideas to them. The
Symphony of the Air really seemed to
respect him and, on the whole, played
better than has been their wont lately.
His musical taste cannot really be
judged by the works he selected: his
Rossini was bright and flashy, his Bee-

thoven slightly callow, his Verdi idio-
matic without being especially strong,
and the other two works well-served
but by no means revelatory.

What did emerge from the concert,
though, was the impression that Mr.
Burco possesses a definite talent that
could become an exciting one. Au-
thority and knowledge are present; what
is sorely needed is taste and savoir-faire.

—Michael Sonino

Sutherland Soloist With Musica Aeterna

Rogers Auditorium, Oct. 7—Musica Aeterna,
Frederick Waldman, conductor. Joan Sutherland,
soprano. PURCELL: Suite from *The Fairy Queen*.
HANDEL: Concerto Grosso in D minor, Op. 6,
No. 10; Sinfonia from *Solomon*; Three arias from
*Alicia (Ombre pallide; Mi restano le lagrime; Torna
mi a vagheggiar)*. BEETHOVEN: Excerpts
from *Die Geschöpfe des Prometheus*.

That special electricity generated by
genuine prima donnas flickered about
Rogers Auditorium at this concert. The
audience listened politely and appreci-
atively to the lovely Purcell and Handel
music, but it was obviously on tenter-
hooks awaiting Joan Sutherland's ap-
pearance.

I am happy to report that her sing-
ing was just as noteworthy for its dra-
matic penetration and style as for its
marvelous technical purity and bril-
liance. Miss Sutherland made a scena
of each aria and created a living char-
acter without violating the framework
of the concert. The tone she picked
out of the stratosphere before the de-
scending scale of her final aria was
enough in itself to conquer an audience,
and her ornaments were marvels of
fluidity.

Luckily, the fascinating Beethoven
ballet music did not prove an anti-
climax, although we all would have
liked to have Miss Sutherland go on
all night.

—Robert Sabin

Netherlands Chamber Orchestra In American Debut

Carnegie Hall, Oct. 8 (Debut)—Netherlands
Chamber Orchestra, Szymon Goldberg, conductor.
Szymon Goldberg and Piet Nijland, violins; Joke
Vermeulen, viola; Leon Groen, double bass.
BACH: Violin Concerto in A minor. HAYDN: Violin
Concerto in C major. BARTOK: Divertimento for
String Orchestra. HENK BADINGS: Adagio and Al-
legro for String Orchestra. MOZART: *Serenata
Notturna* (K.239) for Solo Quartet, String Or-
chestra and Timpani.

The Netherlands Chamber Orchestra
was formed in 1955. Though the Or-
chestra has appeared at music festivals
and on tour in Britain, Israel and exten-
sively on the continent, this concert
marked its American debut. The group
is currently on a North American tour;
don't miss it if it comes your way, for
to do so would be to deprive yourself
of a rare musical experience.

Szymon Goldberg, the orchestra's
conductor since its founding, was violin
soloist in the Bach and Haydn. In the
Mozart, he was joined by three other
string soloists, and timpani were added
to the string orchestra.

From the moment Mr. Goldberg first
lifted his bow and brought the orches-
tra in with him on an upbeat that he
and the players must have carried in

their inner ears all the way from Holland, there was not an insecure, ambiguous or unfelt moment in the entire evening.

Bach's A minor Violin Concerto, the opening work on the program, was played magnificently. All the glories of a glorious musical age were compressed miraculously into the Concerto's three movements, yet never with an effect achieved for its own sake (and the slow movement, with its weeping appoggiaturas, must have offered temptations). This is not to say that this was a cold, intellectual performance—far from it. But there is a world of difference between emotion and sentimentality, and this performance made the separation clear.

The one new work, Henk Badings' Adagio and Allegro, contained interesting ideas for strings (for example, the overlapping glissandos in harmonics at the end of the Adagio), but these were often weakened by harmonic and rhythmic banalities (in the Allegro, a marchlike pattern, *col legno battuto*, annoyingly accompanied some of the prettiest music in the piece).

Mr. Goldberg, in addition to being a vital and penetrating conductor, is a strongly musical violinist. The same enlightenment which makes him an excellent conductor kept him in complete, non-virtuoso accord with the Orchestra, which was as it should be in the two 18th-century concertos.

The Mozart serenade showed soloists and orchestra in total unanimity, and Mr. Goldberg deserves threefold plaudits as conductor, soloist and ensemble. It was an evening of ardent yet intelligent music-making.

—Michael Brozen

recitals in new york

Evalyn Steinbock Cellist
Beverly Schuler Pianist

Town Hall, Sept. 24, 5:30 (Debut)—J. S. BACH: Sonata in G major. STRAVINSKY: *Suite Italienne*. BEETHOVEN: Sonata in A major, Op. 69. P. RACINE FRICKER: Sonata for Cello and Piano, Op. 28 (New York Premiere). CHOPIN: *Polonaise brillante*.

These two attractive young ladies, in their New York debut as a duo, gave a recital of more than usual merit. The program was nicely varied, though the inclusion of the Chopin, by way of a programmed encore, seemed superfluous.

The many and diverse demands of the Beethoven were excellently met, technically, expressively and conceptually. It was a youthful, enthusiastic performance, which was as it should be, considering the artists' years.

Stravinsky's third thoughts on Pergolesi, while played well enough, lacked the feeling of fun the piece needs in order to come off. Tempos tended to drag, and the players seemed more oc-

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cupied with despatching notes than content.

Especially in view of the dearth of new cello literature, it was praiseworthy of the duo to offer the New York premiere of a cello sonata by P. Racine Fricker, contemporary English composer. The piece itself, however, was less praiseworthy. Routine in form, texture and figuration, the work unsuccessfully tries to mask its conventionalities with a jazzed-up, wrong-note kind of writing that only serves to confuse matters. It is (why not?) idiomatically written for the instruments, and Misses Steinbock and Schuler made it sound better than it should.

Miss Schuler, by the way, was all that could be desired by way of a partner, and matched Miss Steinbock in temperament, technique and style.

—Michael Brozen

Kenneth Mills Pianist

Town Hall, Sept. 22 (Debut)—RAVEL: *Alborado del gracioso*; Prelude. DEBUSSY: *L'isle joyeuse*. BEETHOVEN: Sonata, Op. 57. MOZART: Sonata (K. 330). CHOPIN: Mazurka, Op. 30, No. 4; Fantasy, Op. 49. COPLAND: *Passacaglia*. HAROLD TRIGGS: *Surrealist Afterlude*; Toccata.

A bad case of debut nerves was possibly the main reason Kenneth Mills gave a poor account of himself at this recital. There were numerous and awkward memory slips (especially in the Mozart), rhythms were distorted, and much of the playing was uneven and rushed. Mr. Mills has nimble, fleet fingers, but he allows them to race over the tops of keys without ever digging in and creating the bigness or drama needed for a work like the *Appassionata*. What resulted was a pale impression of the music on this program, communicating only its outlines and none of its life.

—John Ardoin

Paul Huddleston Tenor

Town Hall, Sept. 24 (Debut)—LISZT: *Three Sonnets of Petrarch*; *Quand je dors*; *Wie singt die Lerche schön* (New York Premiere); *Angiolin dal biondo crin* (New York Premiere); *Die Lorelei*; Prologue in Three Scenes from *Wilhelm Tell* (New York Premiere); *Reimar der Alte* (New York Premiere); *Es muss so wunderbares sein*; *Es rauschen die Winde* (New York Premiere); *O lieb*. Paul Meyer, accompanist.

Franz Liszt composed more than 70 songs. But this program, marking the 150th anniversary of Liszt's birth, included a half-dozen songs announced as first New York performances. Why the neglect?

Being a keyboard virtuoso and a master of orchestration, Liszt was at his best when threatening the roof with his dazzling Hungarian fantasies. The human voice, with its limitations of sound and other frailties, could express for him little more than a feeling of tranquility or wistfulness. Or so this generous sampling of solo works would indicate.

But the songs are not without their merits. The opening group of sonnets from Petrarch are thoroughly Italianate in feeling. The lyric quality of *Wie singt die Lerche schön* and *Angiolin dal biondo crin* was beguiling. The *Wilhelm Tell* excerpts made one or two strong

dramatic points. Mr. Huddleston, a seasoned operatic and concert performer, sang all this music with a tenor voice that has both quality and volume, although it is not very strong or flexible at the top. Nor was his accompanist, Paul Meyer, up to all the demands of the evening.

—Wriston Locklair

Stephen C. Cheng Tenor

Judson Hall, Sept. 24—TORELLI: *Tu lo sai*. SCARLATTI: *Chi vuole innamorarsi*. HANDEL: *Total eclipse* (from *Samson*). PURCELL: *If music be the food of love*. DONAUDY: *Vaghiissima sembianza*. SCHUBERT: *Der Wanderer*; *Frühlingsglaube*. BRAHMS: *He, Zigeuner*; *Wisst ihr wann mein Kindchen*; *Kommt dir manchmal*; *Brauner Bursche*. STRAUSS: *Traum durch die Dämmerung*; *Standchen*; *Allerseelen*; *Heimliche Aufforderung*. CILEA: *Lamento di Federico* (from *L'Arlesiano*). SZULC: *Claire de lune*. POULENC: C. RAVEL: *Chanson à boire*. COPLAND, arr.: *Simple gifts*; *The boatmen's dance*. AVSHALOMOV, arr.: *Ah-Lee mountain maiden*. DAI-KEONG LEE, arr.: *Far, far away*; *Dragon in sky*; *Tender and beautiful*; *Cantonese Lullaby*; *Ten cups of wine*; *Flower drum songs*. HUANG-TZE: *When the willows turn green* (United States Premiere). Emanuel Balaban, accompanist.

The China Society of America was fortunate in sponsoring this most personable young singer. Mr. Cheng has essentially a folk style and a bright voice that carries well in its middle dynamic range. Its considerable ring tends to turn metallic in pianissimos—glossing over the fundamental tone—and to roughen above forte.

The Chinese and American folk songs had the light enchantment best suited to Mr. Cheng's intimate projection, closely followed in quality by his delicately wrought French group (allowing for the excessive explosion of consonants). Also singularly affecting was the *Samson* aria: oratorio conductors, please note! The Huang-tze was brief and very much the early 20th-century Western art song.

—John Lancaster

Douglas Davis Cellist Sharon Davis Pianist

Carnegie Recital Hall, Sept. 26 (Debut)—VALENTINI: Sonata in E major. BRAHMS: Sonata in E minor. FAURE: *Elegie*, Op. 24. LUKAS FOSS: *Capriccio* (1946). TCHAIKOVSKY: *Variations on a Rococo Theme*, Op. 33.

Making his debut in this recital as the winner of the Violoncello Society's first Piatigorsky Award, Douglas Davis, assisted at the piano by his equally gifted sister, Sharon, provided an evening of music making that was enthralling from start to finish.

The 20-year-old cellist from Los Angeles proved to be a superb musician as well as a brilliant executant. His playing not only had effortless ease but was also notable for tonal beauty and variety. In the Fauré, for instance, there were refinements within refinements of tone to ravish the ear and create a mood of haunting beauty.

The finest achievement of the evening, however, was the rapport, poise and impassioned sincerity, not to mention the luminosity of tone, that the brother-sister team brought to their interpretation of the taxing Brahms Sonata. What often turns out to be turgid and heavy in less skillful hands was here buoyant yet profound. Throughout the rest of the program, Douglas and Sharon Davis revealed

qualities that place them in the forefront of up-and-coming talents.

A capacity audience including many noted cellists gave the young artists the appreciative attention and applause they so richly deserved. —Rafael Kammerer

The Festive Pipes

Carnegie Recital Hall, Sept. 29—VERACINI: Sonata Terza in D minor for Alto Recorder and Continuo. FRESKOBALDI: Toccata for Harpsichord No. 4 in G minor and No. 8 in F major. GASTOLDI: Four Two-Part Fantasias for Recorders and Viola da Gamba from *Il primo libro della musica a due voci*. CORELLI: *La Follia*, Op. 5, No. 2, for Alto Recorder and Continuo. ANONYMOUS (16 century): Five Dances from *Liber Primo Leviorum Carminum* for Recorders, Viola da Gamba and Harpsichord. RAMEAU: Three Pieces for Harpsichord (*Les Sauvages*; *Les Triolets*; *La Dauphine*). MARAIS: *Folies d'Espagne* for Viola da Gamba and Harpsichord. LOEILLET: Sonata in F major for Alto Recorder and Continuo. The Krainis Baroque Trio (Bernard Krainis, recorder; Barbara Mueser, viola da gamba; Robert Conant, harpsichord).

This was such a varied and palatable program, and one played with such elegance and beauty, that the concert seemed entirely too short. Each member of the Krainis Baroque Trio showed himself to be a virtuoso performer: Mr. Krainis in the Corelli *La Follia*, Miss Mueser in the Marais *Folies d'Espagne*, and Mr. Conant in *La Dauphine*. More than this, they proved an aware and sympathetic team during the evening.

For me, the high point of the program came with the four Gastoldi Fantasias. These inventive and delectable pieces were played on a bass, a tenor, a greatbass, and a soprano recorder with the viola da gamba in a range complementary to each recorder. In particular, the cordial mellow sound of the greatbass recorder combined with pizzicato viola da gamba in the A minor Fantasia was a rare experience. —John Ardoin

Thomas Darson Pianist

Town Hall, Sept. 30, 2:30—BEETHOVEN: Sonata in A major, Op. 2, No. 2. CHOPIN: Sonata in B flat minor, Op. 35. MUSSORGSKY: *Pictures at an Exhibition*.

Thomas Darson is a completely sympathetic and involved musician, and has the technique necessary to project his personal ideas about music.

Thus, for instance, in the Beethoven: his first statement of the Largo's opening material sounded distorted by hesitations and anticipations; by the time the material returned, however, with the same singular phrasings, it seemed rather to bear the stamp of Mr. Darson's strong personality, and the movement made perfect musical sense. In the final two movements, Mr. Darson's persuasive playing overrode whatever objections might have been felt about his highly romantic (particularly for early Beethoven) conception.

A high point in a recital abounding in high points was Mr. Darson's performance of the last movement of the Chopin, which sounded, for once, like the perfect finale to this sonata. After all the lyricism, the rhetoric, the near-picturesqueness, the acerbity of this movement should be, but seldom is, an efficacious antidote. It was, in this performance, and Mr. Darson showed further skill in shaping the movement

in such a way as to build inevitably to the closing chords—no small achievement.

Pictures at an Exhibition brought about an unconditional fusing of Mr. Darson's talents. He alternated with ease between the work's virtuoso and introspective passages, and was, to say the least, equally impressive in each. It was a fitting climax to a truly outstanding recital.

This was Mr. Darson's first public New York appearance since 1956; let's hope we don't have to wait five years for his next one. —Michael Brozen

Kimio Eto Koto Player

Carnegie Hall, Oct. 1—New York's first public koto recital, by an acknowledged master of that instrument, was nowhere near the exciting event it should have been. The program consisted mostly of neo-this-and-that pieces (sounding sometimes like Handel, sometimes like Mrs. Beach) by Mr. Eto's renowned teacher Michio Miyagi and by Mr. Eto himself—music in which East meets West, to nobody's advantage, and in which the developmental ideas comprised only octave transpositions and changes from major to minor.



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Mr. Eto was joined, variously, by his wife Mieko, bass koto; John Wummer, flute; and Nathan Stutch, cello.

The vasty confines of Carnegie Hall seemed a bad choice for a recital on such an intimate instrument, and a faulty, crackling amplification system only made matters worse.

—Michael Brozen

Ethel Casey Soprano

Carnegie Recital Hall, Oct. 1—DEBUSSY: *Fêtes Galantes*, Book I; *Proses Lyriques*; *Trois Chansons de Billitis*; *Fêtes Galantes*, Book II; *Ballade des femmes de Paris*. Paul Ulanowsky, pianist.

This was Ethel Casey's second New York recital. Her program was an unusual one—14 songs of Debussy written over a period of 18 years. Paul Ulanowsky was on hand to provide exemplary accompaniments. In a way it was a disservice to Miss Casey, for Mr. Ulanowsky's playing was so beautiful that it only pointed up the inadequacies of her small and unevenly produced voice. She is a beautiful young woman and her intent was certainly honorable; but not one of her performances throughout the evening could be called satisfactory.

—John Ardoin

Daniel Majeske Violinist
 George Silfies Pianist

Town Hall, Oct. 1 (Debut)—MOZART: Sonata in A major (K. 526). BACH: Sonata No. 3 in C major, for unaccompanied violin. BEETHOVEN: Sonata No. 8 in G major, Op. 30, No. 3. IVES: Sonata No. 4 (*Children's Day at the Camp Meeting*). RAVEL: *Tzigane*.

Mr. Majeske's chamber expertise makes one realize how much violin music of this type suffers by the combination of sweeping gesture and big fat tone. In fact, his technique is one of those rare ones silken enough to be completely happy in chamber confines. The excitement of his transparent playing is that of persuasion rather than histrionics, and my only plea might be not for more abandon, but for more vibrancy, a few more nerves, and, perhaps, a better fiddle.

With such qualifications, one pre-assured high point was the unaccompanied Bach, whose opening adagio cast a spell of fabulous calm, and whose fugue was a model of scaling between whiteness and dig. The Mozart and Ives glimmered aptly, but the latter needs more tongue-in-cheek. Suffice to say that at no time did the violinist play less than very well.

It does seem rather unfair that George Silfies, who is so gifted as a piano partner, should also be an accomplished clarinetist (Cleveland Orchestra, where Mr. Majeske is assistant concertmaster). —John Lancaster

Ravi Shankar Sitar

Town Hall, Oct. 2—This concert was the first in Mr. Shankar's current tour of the United States. He is a brilliant virtuoso on the sitar, India's most popular stringed instrument. Made from gourds and teakwood, with a number of metal frets, six or seven main strings, and 19 resonating strings, the sitar re-

sembles a cross between a lute and guitar. The sound also resembles these instruments. The tabla (performed here by N. C. Mullick) are a pair of drums, while the tamboura (played by Kanai Dutta) is a stringed instrument resembling a mandolin and providing a constant background drone to the melody produced by the sitar and the rhythmic patterns produced by the tabla. It is the tamboura that gives the music its completely exotic color.

The program opened with a series of ragas (a sort of mode and scale, but with musical elaborations and religious connotations that are far too involved for my poor brain to grasp). The first raga, originally intended to be played only in the afternoon, sounded to me like the basis of most of our folk music, just as Sanscrit is the basis of most of our languages; it brought to mind Hebrew, Rumanian, Gypsy, and our own southern mountain music.

A rhapsodic evening raga that followed culminated in a musical duel between the sitar and the tabla, in which Shankar played increasingly complex and involved rhythmic patterns which were then copied on the tabla. The performers worked themselves and the audience into a high state of excitement with their brilliant tonal and rhythmic combat.

The second half of the program began with a talk by Shankar on a few of the main features of the instruments being heard, including a demonstration of the tabla's ability to reproduce musically the inflections and sounds of human speech, and ended with another evening raga and a duel of even more complexity and dexterity than the first. It was compelling, urgent, accessible and very exciting. The audience enthusiastically showed their approval of these fine artists, and one was left with perhaps a bit more understanding of this large, ancient and, at times, very beautiful musical literature whose melodic and rhythmic sophistication were fully developed before the West had mastered even simple monody. —Michael Sonino

William Lewis Tenor

Town Hall, Oct. 3—PIZZETTI: *Tre Sonetti del Petrarca*. RICHARD STRAUSS: *Freundliche Vision*; *Ich schwebe*; *Kling*; *Winterweih*; *Winterliebe*. POULENC: *Tel Jour, Telle Nuit*. LISZT: *Die Loreley*; *Am Rhein, im schönen Strome*; *Kling leise, mein Lied*; *Ich möchte hingehn*; *Comment disaient-ils?*; *O, quand je dors*; *S'il est un charmant gazon*; *Enfant, si j'étais Roi*. Earl Wild, accompanist.

Mr. Lewis, a young man who has gained a considerable reputation in opera and oratorio within a very brief time, appeared on this occasion as a recitalist, displaying his great gifts in yet another medium.

It is a tribute to Mr. Lewis' skill as singer and interpreter that the evening passed all too quickly. He is the possessor of a light (but not thin) lyrical voice. His baritonelike lower register was particularly effective in the powerful, somewhat operatic Pizzetti *Sonetti* and in Poulenc's moving cycle, both of which were projected with unflinching sensitivity and smooth vocalism.



William Lewis

The Liszt songs, which made up the entire second half of this unusual program, are, by and large, richly deserving of their neglect. A few, notably *Die Loreley* and *Am Rhein, im schönen Strome*, being perfect examples of what a lied should not be. In both, Liszt destroys the essential simplicity of Heine's lyrics by subjecting them to melodramatic, meretricious musical settings which perpetually emphasize words and phrases which should not stand out from the body of the text. However, any failings on the composer's part were minimized by the consistent excellence of the performer.

One of Liszt's most successful songs, *Kling leise, mein Lied*, was perhaps the highlight of the evening. Here Mr. Lewis displayed an uncommonly firm, beautiful mezza voce, complete with perfectly controlled high pianissimo tones.

The only blemishes on an otherwise distinguished recital appeared in the Strauss group. Such songs as *Kling* and *Winterliebe* require considerably greater volume than that of which this singer is capable; and in them his voice became constricted and colorless. *Freundliche Vision* was marked more by caution than by the kind of understated rapturousness appropriate to this song.

Earl Wild, in the unaccustomed role of accompanist, proved an ideal collaborator. Mr. Wild, it should be noted, played from memory, allowing for an extraordinary degree of interpretative integration. —Herbert Glass

Jacques Abram Pianist

Carnegie Hall, Oct. 4.—BACH: Chromatic Fantasy and Fugue. MOZART: Sonata in A minor, K. 310. BEETHOVEN: Sonata in E flat major, Op. 81A (*Les Adieux*). LISZT: Concert Etude in F minor. SCHUMANN: *Carnaval*.

Although Jacques Abram appeared with the New York Philharmonic in 1958, this was his first solo recital here in five years. The pianist, who a year ago accepted the post as artist-teacher in residence at the University of Toronto, drew a good-sized audience.

He did not let them down. Mr. Abram's playing was not only as technically adroit, as patrician and fastidious, and as sensitive and musicianly as formerly, it has also taken on added warmth and rhythmic flexibility.

Bach's Chromatic Fantasy and Fugue emerged, for once, as the great piece of romantic music it is. It was also beautifully translated into the idiom of the piano. The Mozart and Beethoven sonatas, for all their classic approach and exquisite turns of phrase, were warm, human documents in Mr. Abram's hands (despite a certain lack of definition in the opening section of *Les Adieux*).

In *Carnaval*, Mr. Abram was more successful in communicating the poetry of *Eusebius* than the fantasy of *Florestan*. The closing *March of the Davidsbühler* built to a thrilling climax. The Liszt Etude, too cut and dried and lacking in magic, was the one major disappointment in this otherwise excellent recital.

—Rafael Kammerer

Charles Bressler Tenor

Town Hall, Oct. 5.—BEETHOVEN: *Adelaide: Wonne der Wehmuth*. SCHUBERT: *Du liebst mich nicht; Nacht und Traume; Im Frühling; Die Liebe hat gelogen; Bei dir!*. BRAHMS: *Wir wandelten; Es liebt sich so lieblich im Lenz; Unbewegte laue Luft; Wie bist du, meine Königin; Botschaft*. FAURE: *L'Absent; Tristesse; Aubade; Automne; Le papillon et la fleur*. DOWLAND: *Come again, sweet love; In darkness let me dwell; Can she excuse*. CAMPION: *I care not for these ladies*. JONES: *Sweete Kate*. David Garvey, pianist; Joseph Iadone, lutanist.

Opening with Beethoven's *Adelaide*, Charles Bressler set a high musical and vocal standard for himself which he brilliantly sustained through his final encore. Mr. Bressler has neither a large nor a particularly ravishing voice; but it is a beautiful instrument, colorful and pliable, and he uses it with utmost refinement and intelligence. His diction is as impeccable as that of Dietrich Fischer-Dieskau, and he has a sense of words and a way of using them which add shape and meaning to vocal lines.

It is hard to single out his delivery of one song as more memorable than another, but I am sure that anyone at this concert will long remember his magical delivery of *Nacht und Traume*.

Joseph Iadone joined Mr. Bressler for a group of Elizabethan songs with lute. All of these have been associated with Mr. Bressler through his fine performance of them with New York's Pro Musica, and he reaffirmed the special affinity he has for music of this period.

An enthusiastic audience brought Mr. Bressler back for several encores, and he delighted all with an aria from Purcell's *Fairy Queen*, displaying a coloratura which is all but a lost art with today's tenors. This was Mr. Bressler's first Town Hall recital, and his accompanist, David Garvey, matched the tenor's artistry, song for song.

—John Ardoin

I.S.C.M. Concert

New School, Oct. 6.—ANTON WEBERN: Concerto for Nine Instruments, Op. 24. GEORGE ROCHBERG: Songs from William Blake (Premiere). MILTON BARBITT: Composition for Twelve Instruments (New York Premiere). EDWARD JAY MILLER:

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Basho Songs (New York Premiere). EDGARD VARESE: *Octandre*, for Eight Instruments. Elizabeth Barrett, soprano; Shirley Sudock, mezzo-soprano. Hartt Chamber Players, Ralph Shapey, conductor.

The recently revived American branch of the International Society for Contemporary Music (Felix Greissle, general director) began its second season with a program of premieres flanked by two modern classics.

The Hartt Chamber Players, whose regular director is Bertram Turetzky, were under the guest conductorship of composer Ralph Shapey, while Mr. Turetzky confined himself to double bass. Mr. Shapey made a splendid impression not only with his podium style and authority, but with a powerful, exciting performance of Varese's *Octandre*. Mr. Varese himself, who assisted in the rehearsals and corrected parts, acknowledged it to be the only completely accurate performance he had ever heard, and it was assuredly the hit of the evening.

Webern's much-analyzed Concerto, and the Milton Babbitt composition which follows it so closely, both sounded rather tentative, as though the players were too tense and preoccupied with cues to enjoy themselves. Pointillist works like these are still incompatible with our over time-conscious work schedules. Three last-minute substitutions in the ensemble may also have contributed. Mr. Babbitt was 13 years younger when he wrote this piece (never before heard locally); today, it seems more an act of homage to Webern than an expression of his own fully evolved style.

The William Blake cycle by George Rochberg was also Webernish in origin, but thoroughly transmuted. The four Blake poems which he used—*Ah Sunflower*, *Nurse's Song*, *The Fly* and *The Sick Rose*—were sensitively sung by Shirley Sudock, and the fact that we could entirely forget for the moment Britten's haunting setting of the final poem was the clearest tribute to the evocative power of composer and singer.

Mr. Rochberg's flute, clarinet, bass clarinet, three strings, harp and celesta were exquisitely interwoven and individualized.

The Oriental Basho songs set by Edward Jay Miller, as translated by H. G. Henderson, were sung by Elizabeth Barrett with a fairly conventional accompaniment of xylophone, vibraphone, glockenspiel, gourds, maracas, and gong. But they did generate a poetic feeling of their own despite some vocal awkwardness, and were well received.

—Jack Diether

Pierre Mosonyi Pianist

Carnegie Recital Hall, Oct. 6—MOZART: Rondo in A minor, K. 511. BEETHOVEN: Sonata in F sharp, Op. 78. SCHUMANN: *Etudes Symphoniques*, Op. 13. WALTER SKOLNIK: *Vignettes* (1960) (Premiere). RAVEL: *Tombeau de Couperin*.

Pierre Mosonyi, a Hungarian pianist who has resided in this country since 1955, unfortunately revealed more shortcomings than achievements in this recital.

The pianist did his best playing in the 10 short and technically less demanding *Vignettes* by Walter Skolnik. Elsewhere Mr. Mosonyi labored under the handicaps of insecure technique and unreliable memory.

—Rafael Kammerer

Gil Treimanis Cello Mirdza Naruna Piano

Carnegie Recital Hall, Oct. 7—BEETHOVEN: Sonata in G minor, Op. 5. ALEXANDRE OKOLAKULAKS: *Four Paintings*. (New York Premiere). TALIVALDS KENINS: *Diversions on a Gipsy Song* (New York Premiere). BRAHMS: Sonata in E minor, Op. 38.

It seemed to be Latvia Night at Carnegie Recital Hall: both performers, both composers whose pieces were premiered, by far the largest part of the audience, and even the usherettes were of Lettish origin or extraction.

Talivalds Kenins' *Diversions on a Gipsy Theme* made highly attractive comments on a folk song. The language derives from Kodaly, an appropriate enough source, but there were many personal and quite lovely touches in this modest, thoroughly engaging piece.

Four Paintings, by Alexandre Okolokulaks, are obsessive, obstinate pieces—Bartok-like, but lacking Bartok's mastery. Motives hardly worth repeating are meaninglessly iterated, acquiring no momentum along the way, and the result leaves one wondering why a movement ends when it does, or, for that matter, what started it in the first place.

In the Beethoven and Brahms, where it is easier to tell these things, Mr. Treimanis and Miss Naruna gave well-intentioned but technically insecure performances.

—Michael Brozen

Ginia Davis Soprano

Town Hall, Oct. 8, 5:30 (Debut)—GOUNOD: *Au Rossignol*. DUPARC: *Invitation au Voyage*. DEBUS-SY: *Chevaux de Bois*. L'OMBRE DES ARBRES: *Green Hahn*. *Quand Je Fus Pris Au Pavillon*. Le Souvenir d'Avoir Chanté. MILHAUD: *Cinq Chants Populaires Hebraïques* (New York Premiere). FRANCAIX: *L'Adolescence Clementine* (New York Premiere). CANTELOUBE: *French Folksongs* (New York Premiere). Hubert Doris, accompanist.

Ginia Davis deserves high honors for devoting a good portion of her Town Hall debut recital program to some of the most refined of French art songs. Her program consisted of songs by French composers, although Milhaud's Hebrew Songs or Canteloube's arrangements of folk songs from various regions of France can not be properly described as "art" songs. Both collections received their New York premieres, as did Jean Francaix's *L'Adolescence Clementine*, five tiny songs set to texts by Clement Marot, skillfully conceived trifles that were pretty and pleasing.

Miss Davis may not be an exceptionally endowed singer, vocally or interpretatively, but her intellectual competence and technical upbringing proved to be adequate for enjoyable delivery of every item on the program. She is aware of the traditions in her chosen field and also cognizant of the individual stylistic peculiarities of the composers. As one instance, she considers that in *Au Rossignol* the emphasis should be

on the vocal side, since Gounod was not a very diligent explorer of the depths of the textual sense; while, with Debussy, a more proper balance is established between words and music, for here it is the aural essence of the word and the allusions of the poem that condition the music. In all cases, she gives the words their due.

Let us remember that the texts in question are French, and Miss Davis is not. Nonetheless, her pronunciation was impeccable, although something of the innate grace peculiar to French singers was missing. Vocally, her renditions were quite satisfactory despite some strain in the upper reaches of her range and a few cracked notes that occurred particularly after she gave the most successful singing of the evening: Debussy's *Green* and the two Reynaldo Hahn songs.

Throughout the recital, Hubert Doris at the piano supplied a discreet, sensitive and perfectly executed support.

—Ilhan K. Mimaroglu

Ritter-Allen Duo

Carnegie Recital Hall, Oct. 9—BRAHMS: Sonata No. 2 in A major, BARTOK: Sonata No. 1, MOZART: Sonata in A major, K.305, DALLAPICOLA: Due Studi, DVORAK: Sonata, Op. 57, Melvin Ritter, violinist, Jane Allen, pianist.

While this was a well-planned program, with enough old and nearly new music to please most tastes, the performances were not wholly satisfactory. Miss Allen is a firm and reliable accompanist as well as an accomplished pianist. Mr. Ritter is a respectable artist in his own right, but his tendency to play sharp set one's ears on edge and prevented the full enjoyment of whatever musical felicities there were.

There were some, however. It was of more than passing interest to hear unfamiliar pieces by such familiar composers as Bartok and Dvorak.

The Bartok is a long, long work dating from 1921, in the thick of Bartok's disjunct melodic and parallel minor seconds and ninths period. Mr. Ritter took advantage of the few opportunities the music offered in the way of dramatic and musical contrasts.

The Dvorak alternates between the Brahmsian and the Slavic, not really poles apart to begin with, and emerges a charming and fresh piece. It was a pleasant way to end the recital.

—Michael Brozen

Datelines . . .

Chicago—The 1961-62 series of Center Concerts at the Bernard Horwich Center here opens on Nov. 18 with a concert by Sidney Harth, concertmaster of the Chicago Symphony. Other artists will include Jeffrey Siegel, pianist, Dec. 23; Mary Francis Crowley, soprano, Regina Ferber, cellist, and Elyse Machnek, pianist, Jan. 27; Quartetto di Roma, Feb. 24; and Mimi Benzell, soprano, March 31.

Raleigh, N. C.—North Carolina's National Opera Company began its 1961-62 season in North Carolina towns, performing Donizetti's *Don Pas-*

quale and Von Flotow's *Martha*, in English. This season the group is directed by Styck Orwoll, of Chicago, and includes Eric Cedergren, Dolores White, Shirley Young, Shirley Wilson, Naomi Blake, Gary Varnadore, Paul Watts, John Miller, and Michael Tronzo. The accompanists are Aileen Lynn and Janet Southwick.

Philadelphia—The Contemporary Chamber Music Society of Philadelphia is presenting ten free concerts in its expanded fourth season series. Four concerts will be held in cooperation with the University of Pennsylvania Music Department, and six at the Philadelphia Museum of Art.

The concerts will feature sopranos Janice Harsanyi and Jan Gaetani, the Garfield Woodwind Quintet, the Wallingford Trio, George Reeves, Natalie Hinderas, and Peter Serkin.

Washington, D. C.—Le Theatre d'Art du Ballet, French dance company of 35 now making its first visit to the United States this season, opened at Lisner Auditorium, Washington, D. C., on Oct. 12. Prima ballerina of the company is Anna Galina, an American-born graduate of New York's Fokine Ballet School, who took up studies and residence in Paris at the age of sixteen. The artistic director and ballet mistress of Le Theatre d'Art is Tatiana Piankova.

Featured on the transcontinental tour will be the American premieres of *Ballade* (Fauré-Massine) and *Francesca da Rimini* (Tchaikovsky - Dollar), as well as the Schumann-Fokine *Carnival* and Janine Charrat's *Danseuses d'Opera* (music by Semenoff). Decor and costumes are by Raoul Pene du Bois, N. Gontcharova, S. Lepri, and also based on designs by Leon Bakst. Included in the company are Conrad Derevsky, Bogdan Bulder, Françoise Nef, Miranda De Maria, Hillel Marktman, Drago Panian, Manfred Aenis and Eisaku Udagawa. Nicolas Kopeikine is musical director and conductor. The troupe is being brought to this country by Paul Szilard and is under the booking direction of the William Morris Agency.

Portales, N. M.—Visiting conductor for 1961-62 for the Eastern New Mexico University Symphony will be A. Clyde Roller. The new conductor is presently conductor and musical director of the Amarillo Symphony.

New York—During intermission at the Oct. 24 performance of Puccini's *Il Trittico*, Paul R. Screvane, Deputy Mayor and Vice-Chairman of New York City's Committee for the Italian Centennial, presented a citation to the New York Opera Co. in recognition of its "imaginative, loyal, and generous participation" in the Centennial's program.

New York—"Die Operette," the International Society for the Promotion and Popularization of Operetta, announced the election of Maurice Feldman, former editor of the Viennese daily, *Der Wiener Tag*, as Vice President. The Society's headquarters are in Bad Ischl, Salzkammergut, Austria.

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workshop

In this first installment of our new department Mr. Hughes has taken the opportunity, while awaiting the inflow of questions, to introduce himself to our readers in discussions of musical problems. In our next issue he will emulate Miss Cecil and Mr. Berkley in answering practical problems.

—The Editor

PIANO

Schools and the Keyboard

In the many fields of music that are open to young talents, including the playing of the piano or another instrument, the development of the voice, the study of theory, composition, music history and the art of teaching music, intense concentration of effort in one direction is necessary for genuine achievement.

In my special field of the piano, with public performance and the higher levels of teaching as the ultimate goals, I could wish for more understanding and cooperation on the part of our public school systems.

For ultimate success, music study must be begun in the early years of a child's life, when there is the beginning of an artistic awakening and an irrepressible urge for expression in music.

To attain full mastery of the keyboard and an acquaintance with the vast literature of the piano, serious study and practice of the instrument cannot be put off to just what tag-end periods of time are left over after the rest of the day's educational tasks are done or relegated to some imaginary time in the future, when it is hoped that there will be more leisure.

That it is possible to give over a sizable portion of the time devoted to the general education of a musical youngster to the serious study of the piano is proved by the astonishing number of top-rank young concert pianists in our country at present. They have not blossomed forth after just a few seasons in a well-known music school: they have been practicing the piano assiduously since before they reached their teens.

How can the public schools assist the musical development of these gifted students? In the first place, by allowing them time during school hours for lessons with a private teacher (this is already done in some public school systems) and, in the second, by giving real credit, after periodic examinations, for their proven performance ability.

Some years ago, a silly idea was in circulation in the fanatical fringe of education, that the ability to master a musical instrument was merely a skill, comparable to learning to typewrite or to run a turret lathe. Thank heaven, reason has predominated, and no educator would now be so foolish as to think that manual skill alone could have

won the many top-ranking European and American prizes that have been taken by our American-trained pianists in recent years. Fortunately, there has been a change of late in the academic rating of musical performance in some universities, colleges and music schools, and we now find important institutions giving degrees for excellence in this field.

Piano playing on the concert level is an art, and a high one, requiring real dedication, prolonged study, and a musical development that far transcends the mere ability to get over the keys with facility. Underlying this there must be sound training in technique, rhythm, the sensitiveness of the arm and fingers, in the basic elements of music and the principles of musical expression. For the successful performer, there must, in addition, be development of personality, poise and character.

I do not wish to underestimate the value of the fine class-piano work now being carried on successfully in many public schools. In any number of cases it awakens a dormant musical talent, and in general it can arouse musical curiosity and create a knowledge of and a feeling for the keyboard. But real artistic ability in the difficult field of public performance can only be achieved in the studio of the competent private teacher.

It will be the purpose of this newly established Piano Educational Workshop to answer every month, as far as is possible, the various questions and letters that come to MUSICAL AMERICA regarding piano playing and piano teaching at all levels. Correspondence is welcomed, and the editor will try to serve as a pianistic encyclopedia and general advisor on the subject. Letters should be addressed to Edwin Hughes, MUSICAL AMERICA, 111 West 57 Street, New York 19, N. Y. —Edwin Hughes

VIOLIN

Thirds and Tuning

"I have great difficulty playing passages in thirds, such as occur in the Sibelius Concerto and in the Auer edition of the 24th Caprice by Paganini. . . . Former teachers have suggested methods of practice, but I feel no improvement. Can you suggest an approach that may help me? . . ."

S. K., North Carolina

Your question is interesting and valuable, for the answer deals with the principle that is essential to good teaching and good practicing — in fact, none other than the well-known Napoleonic principle of "Divide and Conquer."

In instrumental playing, most technical problems are caused not by a single difficulty but by two or three related difficulties. A clear example of this is found in a passage of thirds, for here three separate and distinct problems are combined: the correct placing of the fingers in any one position; the correct placing of the fingers after a change of position on the same pair of

strings; and the correct placing of the fingers after a change of position involving a crossing of the strings. If you are willing to give 20 minutes a day for three months to the mastering of these three difficulties, you should have no trouble with any passage of thirds at the end of that time.

Your plan of action should be as follows: during the first month, practice in one position at a time up to the fifth, using each pair of strings and every combination of major and minor thirds. (See Ex. 1).

Ex. 1:



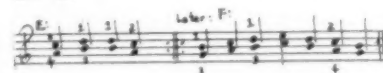
No matter how easy this exercise seems to you, be patient and practice it in quarter notes at a speed of a quarter equals 60 for the first two weeks, gradually increasing the tempo during the latter half of the month. This seemingly easy exercise not only will give you accuracy but will also develop strength of finger grip without sacrificing relaxation.

By the end of the month you should have developed a strong and even double trill. During the month do not be tempted to play a scale in thirds or to play over one of the passages that have bothered you, "to see if it has improved." If you plant bulbs, you don't pull them up every day or two to see if they are sprouting!

There is one important technical detail to be remembered: the position of the left thumb. It should lie back along the underside of the neck. This enables the knuckle of the first finger to be free of the neck, and the little finger to be brought nearer to the string on which it is to play. The value of this is particularly noticeable when the G and D strings are in use.

The change of position on the same pair of strings is your assignment for the second month (see Ex. 2). This exercise, too, should be practiced with all possible combinations of major and minor thirds, on each pair of strings and with various position shifts.

Ex. 2:



For the third month you should be concerned with the crossing of strings coupled with change of position (see Ex. 3). In an ascending scale, be sure that the tips of the 3rd and 1st fingers are always directly above the strings on which they are to play. In the same manner prepare the 4th and 2nd fingers in a descending scale. This detail is of the utmost importance in the development of speed with accuracy. In fact, if the preparation is not thorough, the

hope of gaining fluency in the playing of scales in thirds may be given up.

Ex. 3:



It is in this fashion that the technique of playing thirds can and should, be taught to elementary pupils. As soon as the pupil has a fairly secure technique in the first position he should be given the first type of exercise, to be practiced at first slowly and in its simplest form (see Ex. 4).

Ex. 4:



It should be practiced recurrently until the student is at home in the third position, when the second type should be given. These two types of exercise should be worked over until the two types, combined, can be played easily and accurately. By then the student should be ready for the third type, which should be worked on for at least two weeks before it is combined with other types.

Let me emphasize again the necessity for slow practice and patience when this or some other technical point is being worked over. One can say that, next to native talent, patience is the most important quality that a violin student can possess.

"Among my other violinistic problems is that of tuning my violin. . . . The strings run down repeatedly . . . and it is very hard for me to get fifths true. . . . It makes me very nervous to stand in front of an audience and have to spend five minutes getting my strings in tune. . . . Can you give me some advice that may help? . . ."

E. G., Virginia

It is certainly disconcerting to have to spend minutes tuning when one is facing an audience. But it need not be necessary. Can you not have someone (a pupil, perhaps, or whoever is going to turn pages for your accompanist) go onstage and sound the A some ten minutes before you begin your recital? This, however, is not always possible, so one should take time to analyze the factors that make for quick and accurate tuning.

The place to start is, obviously, the peg-box. The pegs should turn smoothly and easily. If, instead, they make ratchet-like sounds, and jerk backwards and forwards, you should take or send your violin to a reputable repairman, and have him reset the pegs. This is not at all a difficult job, but, for some reason, many repairers shy away from it or, if they take the job, do not spend enough time on it. Many of the better repairers have on sale a preparation, developed by Hill and Sons, of London,

that should be applied to the pegs every time a string is changed. Only a little is needed, and the product, which comes in a small metal tube, will last for many years. If you have any difficulty obtaining it, drop me a note, and I will let you know the name and address of a firm where you can get it. Some violinists use chalk on the pegs; this works well for a few days, but gradually the chalk becomes unevenly distributed around the pegs, and the old crack-crack-crack comes back again even when the pegs fit rather well.

Another contributing cause of tuning troubles is the way the strings lie in the peg-box. Far too often one sees the D and A strings crossing when they go from the saddle to the peg. This is lethal where good tuning is concerned, and is the chief cause of strings running down while they are being tuned. When the strings are crossed the pull of the string tends to pull out the peg. Examination of the peg-box will show why this is so. These strings (the D and the A) should diverge in the peg-box so that each turns toward the side from which its peg enters.

Another factor, as important as the other two, is the quality of the strings. All four of them must be "true" in vibration; otherwise the tuning cannot be accurate. Cheap strings are not economical; they are often false, or they become false after they have been tuned up for a few hours.

Regarding the actual technique of tuning, the best and quickest method is to tune the string fairly sharp—even when it is slightly sharp to begin with—and then let it down slowly and gently to the exact pitch. When the string is moving in the peg-box there is always a danger of its running down. To prevent this, one must remember to push the peg in while it is being turned.

Some violinists tune deliberately flat, and then up. This is not good, for a string that has been relaxed has a strong tendency to flatten again within a few minutes. Some benighted violinists nervously turn the peg back and forth until, by great good luck, it happens to stop at the correct pitch. This is bad, for the more a string is disturbed, the less likely it is to remain on pitch.

It is vastly better to tune in playing position than to hold the head of the violin against one's knee. It has a more confident and more professional appearance. To tune in this way is a skill worth developing. It is not difficult to acquire.

Smooth and easy tuning is an art, and one that enables the player to start off with the confidence that banishes stage fright. —Harold Berkley

VOICE

Never-ending Challenge

MUSICAL AMERICA has asked me to write a monthly column on vocal problems. This is not an easy assignment. The term "vocal problems" covers a vast and complex field, where universal rules are few and disagreement is rife.

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It seems to me, therefore, that the most practical approach to the answers to questions which may be sent to us is through my personal observation and experience.

Last week I received the following letter:

Dear Miss Cecil:

Recently I attended a recital presented by a soprano who appears to be a very fine singer. There was one thing which troubled me, however. Her German diction was very clearly enunciated, while the English was not always so distinct. I have noticed this before. Can you tell me, please, why it is so much harder to sing in English than it is in German?

Most sincerely

Jacqueline A. Newman

Miss Newman has asked a question which troubles many singers and listeners. It is by no means simple to answer. In the first place, the question asks more, and implies more, than Miss Newman may have thought when she wrote. Whether it is easier to sing in one language or another is a matter of opinion and inclination, but I would guess that what we are concerned with here is sheer technical preparation.

We may be reasonably sure that the artist Miss Newman heard was Anglo-Saxon because—and this is my clue—all of us tend to enunciate more distinctly in a foreign language than we do in our own. Right or wrong, most of us take it for granted that we speak our own language correctly, and spend most of our study time learning the exact pronunciation of each vowel and consonant strange to us.

Let us examine Miss Newman's example: In song, a diphthong must be pronounced as two separate vowels. Now German is full of diphthongs. Although English has diphthongs, too, we are prone to ignore their importance in our speech. For instance, in German, we learn to sing the word *mein* as *ma-een*. How many English-speaking singers take the pains—indeed, infinite pains—to sing the English *mine* the same way, i.e., *ma-een*, moving carefully from vowel to vowel? Yet the word is the same in both languages; it has the same meaning and is pronounced the same. I would suggest that the next time Miss Newman goes to a recital she note whether or not the artist is foreign-born and, if he is and if he essays English songs, with what care he will undertake his English and how he will exaggerate the diphthongs in all the words.

As a result, although the hypercritical may say, "He sounds like a foreigner," we have to acknowledge that we understand the words. Do Americans respect their language as well? Time and again we find the English of Europeans who learned our language by rote more intelligible than that of native-born Americans singing by their side. At the same time, I am reasonably sure that Germans, for example, often find the speech of conscientious Americans

more precise than that of their own nationals.

Let us look at one more example: For some reason or other—carelessness, I suppose—we tend to ignore and slip over final consonants in our English words. Yet every serious vocal student has been told, many times, that the vowel must be carried through the consonant *all the way* to the next word, even when there is a breath pause between! Listen with a critical ear to what we may call "English as she is practiced." Volumes could be written about the condescension with which American singers treat our language and its literature. This means *all* vowels and *all* consonants at their full values, nothing slighted, nothing skimmed. First, last and always, this means care and preparation, perhaps most of all for the little things so that they may hold their own with the more important.

As I said, Miss Newman's question is not a simple one. I hear far more than her letter asks. Like all vocal problems, this is but one of a never-ending challenge. Brief as this comment is, we may establish one firm base: Correct diction and its projection are the firm foundations of sound vocal technique. —Winifred Cecil

awards

Dennis R. Moffat, 23-year-old composer and pianist from Chicago, won both the Marie Morrissey Keith Scholarship and the Guy Maier Memorial Award offered by the National Federation of Music Clubs.

The \$1,000 first prize awarded by the Marian Anderson Scholarship Fund was won by Corrine Jensen, 27-year-old soprano from Boston. The second prize of \$500 went to tenor Alexander Yancy, 25, of New York, and third prize of \$350 was awarded to Grace De La Cruz, 25, lyric soprano from Los Angeles.

American baritone George Fortune, who is a regular member of the Augsburg (Germany) Opera, was the sole prize winner in the Munich Vocal Competition. There were no winners in the women's category.

George Posell, 22, from Cleveland Heights, was awarded a scholarship in Opera Coaching at the Oglebay Opera Workshop in West Virginia. The scholarship covers all expenses for a two-week session. The Workshop is directed by Boris Goldovsky.

David Volckhausen, a 16-year-old senior high school student of Devon, Pa., was one of the winners of the two full piano scholarships for study with Edward Steuermann of the Philadelphia Conservatory. The other scholarship was divided between Paula Ganser and Margaret Taylor.

Toby Saks, 19, a student at the Juilliard School, won first prize in the junior section of the third Pablo Casals International Cello Competition.

composers world

Gardner Read's second set of Preludes on Old Southern Hymns for Organ received its premiere performance on Oct. 8 by David Craighead at the Pasadena Presbyterian Church. Later in the season his Symphony No. 3 will be premiered by the Pittsburgh Symphony Orchestra under William Steinberg.

"Composers Readings," under the directorship of Max Pollikoff, will begin on November 13 at 5:30 p.m., at the McMillin Theatre of Columbia University. Further dates are set for Nov. 20, Dec. 11 and 18, and Jan. 8 and 22. Chamber scores and parts are currently being received at the American Music Center, 250 West 57th St., N.Y.C.

High honors for her Second Sonata for Flute and Harp were awarded to **Claire Polin** at the Mannheim-Feudenheim International Festival of Music in Mannheim, Germany.

Hans Werner Henze has dedicated a recent work, *Antifone per il Festival di Salisburgo*, to Herbert von Karajan. It will be premiered Jan. 20 by the dedicatee and the Berlin Philharmonic.

The Peaceful Land, by **William Grant Still**, is the winning orchestral work dedicated to the United Nations in the Aeolian Music Foundation Award. Administered by the National Federation of Music Clubs, the award carries a stipend of \$1,500.

Robert W. Wilkes's oratorio *Moses* for Mixed Chorus, Winds, String Orchestra and Organ will have its first performance Nov. 12 at the Central High School, Flint, Michigan.

The Philadelphia Orchestra, Eugene Ormandy conducting, will play **Richard Yardumian's** Symphony No. 1 at Carnegie Hall on Dec. 12. Columbia Records will release the composer's Violin

First Performances in New York

Cello:

Fricker, P. Racine: Sonata for Cello and Piano, Op. 28 (Evalyn Steinbock, Sept. 24)

Kenins, Talivalds: *Diversions on a Gipsy Song* (Gil Treimanis, Oct. 7)
Okolo-Kulaks, Alexandre: *Four Paintings* (Gil Treimanis, Oct. 7)

Chamber:

Babbitt, Milton: *Composition for 12 Instruments* (I.S.C.M., Oct. 6)
Miller, Edward Jay: *Basho Songs* (I.S.C.M., Oct. 6)
Rochberg, George: *Blake Songs* (I.S.C.M., Oct. 6)

Voice:

Canteloube, Joseph: French Folksongs (Ginia Davis, Oct. 8)

Francaix, Jean: *L'Adolescence Clementine* (Ginia Davis, Oct. 8)

Huang-tze: *When the willows turn green* (Stephen C. Cheng, Sept. 24)

Liszt, Franz: *Angiolin dal biondo crin: Es rauschen die Winde: Prologue in Three Scenes from Wilhelm Tell; Reimar der Alte: Wie singt die Lerche schön* (Paul Huddleston, Sept. 24)

Milhaud, Darius: *Cinq Chants Populaires Hebraïques* (Ginia Davis, Oct. 8)

Concerto No. 1 after the first of the year.

This season the Indianapolis Symphony, with Leonard Rose as soloist, will premiere **William Schuman's** *A Song of Orpheus* for Cello and Orchestra.

Morton Gould discussed "African Music and Dance" during the Eighth National Conference of the United States Commission for UNESCO.

The world premiere of **Roger P. Dennis'** Concerto for Puppets and Orchestra, based on the legend of "Frankie & Johnny," will take place on Dec. 10 at the Royal Theatre, Victoria, British Columbia. Hans Gruber will conduct the Victoria Symphony Orchestra, and puppeteer-commissioner Daniel Lloids will be the "soloist."

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education

Piano Teachers Congress Held At Judson Hall

The Piano Teachers' Congress of New York held its first meeting of the season on Thursday morning, Oct. 5, in Judson Hall.

Following business matters, the program began with beautiful color slides of Grieg's home in Norway and of the surrounding countryside, which were taken by Modena Scovil in the summer of 1960.

The highlight of the program was a short piano recital by 13-year-old Edith Kraft, artist-pupil of Jane Carlson at the Juilliard School of Music. This attractive young lady played with technical ease and fluency. Bach's Prelude and Fugue in G. (W.T.C., Bk. 1); Brahms's Intermezzo in C, Op. 119, No. 3, and B minor Rhapsody, Op. 79; Chopin's Mazurka in G minor, Nocturne in C sharp minor, Op. posth., and Valse in A flat, Op. 34, No. 1; and two Bartok Rumanian Dances.

Ruth Slenczynska brought the session to a close with a talk on her book, *Music at Your Fingertips*, in which she told why, how and where the book was written. She discussed practice problems in general and her own in particular, and contrasted Cortot's and Rachmaninoff's ways of overcoming technical difficulties—Rafael Kammerer

Chicago. — Margaret Hillis, founder and director of the Chicago Symphony Chorus, the American Concert Choir and the New York Choral Foundation, has joined the faculty of Chicago Musical College at Roosevelt University. Also joining the faculty this fall was Alexander Kuchunas, assistant conductor of the Chicago Lyric Opera.

Washington, D. C.—George Steiner, director of the Washington Camerata and faculty member of American University, has been appointed Chairman of the Music Department of George Washington University. Mr. Steiner is also the first violinist of the Steiner Quartet, which will now become the resident group at the University.

Boston.—New faculty members joining the staff of the Boston Conservatory of Music this fall include Katja Andy, pianist, who for 14 years was Edwin Fischer's principal assistant at his piano classes in Berlin and Zurich. John Moriarity, who has been coach for the Washington and Santa Fe Opera Companies, will be visiting chief director of the Conservatory's opera department.

New York.—The current academic year of the Hebrew Arts School for Music and the Dance opened on Oct. 8. Three new courses are being offered: an electronic music workshop; a special workshop for elementary school teachers (who are non-music majors) conducted by Helen Lanfer; and recorder

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Hal Boucher

The final scene from *Fidelio* presented by the Music Academy of the West. Left to right: Kenneth Wohn, Dorothy Sandlin, Archie Drake and Kenneth Shelton

classes conducted by Bernard Krainis, who will also direct a recorder concert for young people.

Baltimore.—Zara Nelsova, cellist, has joined the faculty of **Peabody Conservatory of Music**. The Conservatory has also announced a new scholarship established by Alfred R. Willard in memory of his wife, a former faculty member. It will be known as the Edna Dunham Willard Memorial Voice Scholarship.

Philadelphia.—Wilfred Pelletier has been appointed conductor of the Professional Training Orchestra of the **New School of Music**, filling the position held by the late Alexander Hilsberg.

Oberlin.—An organ symposium held during October at **Oberlin College** consisted of two lecture demonstrations and three concerts by André Marchal and two lectures on the history of French organ building by Giuseppe Englert.

Ann Arbor, Mich.—Frank S. Stillings, assistant professor of theory at the School of Music of the **University of Michigan**, will become the new editor of *American Music Teacher*, the journal of the Music Teachers National Association.

Garden City, N. Y.—The first benefit for the new **Adelphi College Opera Association** and the proposed \$10 million Cultural Center to be built on the Adelphi College campus, was an Opera Bal Masque held on the estate of Richard S. Reynolds in Glen Cove, L.I.

Hartford, Conn.—The 19th season of the Hartt Opera Theater of the **University of Hartford** featured three performances each of *Falstaff* and *Don Pasquale* plus 17 performances of *The Love for Three Oranges*, the latter performed for elementary school children in Connecticut and Massachusetts.

Philadelphia.—The **Philadelphia Con-**

servatory of Music announces a new course on choral conducting to be given by Carleton Lake. Marian Head has been appointed head of the Conservatory's violin department.

Manhattan, Kan.—Robert Baker, director of the School of Sacred Music at Union Theological Seminary, was invited to perform the dedication recital on the new \$50,000 organ at **Kansas State University**.

New York.—**Artur Balsam** will offer private lessons to a limited number of advanced piano students this season. He will also coach instrumental ensembles.

Lawrence, Kan.—Elliott Carter and the Fine Arts Quartet will be special guests at the fourth annual Symposium of Contemporary Music held April 9-12 at the **University of Kansas**.

Baltimore, Md.—Pianist Leon Fleisher will open this season's series of faculty recitals at the Peabody Conservatory on Dec. 11.

Denver, Colo.—This year's May Bonfils Annual Concert Series at Loretto Heights College include recitals by Tossy Spivakovsky, Giorgio Tozzi, Jean Casadesus and Richard Dyer-Bennet. The concerts are free of charge.

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Blue Hill, Me.—The 10th consecutive year of **Kneisel Hall**, the summer school for string and piano ensembles, will start on July 2, 1962. The faculty will include Joseph and Lillian Fuchs, Luigi Silva, Artur and Ruth Balsam and Nicholas Harsanyi.

New York.—The Avalon Foundation has awarded a substantial grant to the **Manhattan School of Music** to be used for the enlargement and continuation of the opera department's repertory training program.

Moorhead, Minn.—Roger Hannay's comic opera, *Two Tickets to Omaha*, first performed in 1960 by the **Concordia College Opera Theater**, received its second production by that group, Oct. 11-14.

Hempstead, N. Y.—As a public service, the music department of **Hofstra College** is presenting a series of six free chamber music concerts and recitals. The first program, on Oct. 20, featured the Aeolian String Quartet.

Bloomington, Ind.—The current season's repertory of the Opera Theater of **Indiana University** consists of the following works: *Abduction from the Seraglio*, *Werther*, *Tosca*, *The Scarlet Letter* (Walter Kaufmann), *Helen of Troy* (Offenbach), *A Midsummer Night's Dream* (Britten), *Elixir of Love*, *Parsifal*. There will also be three ballet programs included in the season (October 12-May 12).

Princeton, N. J. — Edward F. J. Eichler has been named director of the newly formed music education program of the **Westminster Choir College**. Another new staff member, Ralph Burrier, will conduct the Symphonic Choir and teach voice. Julius Herford, professor of Historical and Structural Analysis, has been appointed head of that department.

orchestral world

Canada Council Aids Orchestras

The Canada Council has announced grants totaling \$344,000 to a number of Canadian musical organizations. The grants were made out of the income from the Endowment Fund and represent about one-third of the Council's total budget for organizations in the arts. Between 1957-58 and 1960-61, demands made upon the Council by leading Canadian orchestras increased by 50%. The Council's income, however, remained approximately constant. The Council had only \$225,000 to spend in such a way as to encourage those orchestras which can legitimately aspire to a high place in the world of music while helping those in more remote areas to lay a solid foundation for future growth within the resources of the community.

A list of Council orchestral grants



Camera Hawaii
Backstage at the Waikiki Shell following the last concert of the 1961 Honolulu Symphony's Starlight Series. Left to right: Marshall Turkin, the Orchestra's manager; George Barati, conductor; Claudio Arrau, soloist; and Owsley B. Hammond, the Orchestra's president

follows: Montreal Symphony, \$35,000; Toronto Symphony, \$35,000; Vancouver Symphony, \$30,000; Winnipeg Symphony, \$30,000; Orchestre Symphonique de Quebec, up to \$22,500; Halifax Symphony, \$15,000; Edmonton Symphony, \$14,000; Calgary Philharmonic, \$12,500; and the Victoria Symphony, \$9,000.

Several small grants to community orchestras were also given by the Council. The awards are intended to stimulate such activities as children's concerts. A. W. Trueman, director of the Council, remarked, "The Council recognizes the important work these smaller organizations are doing . . . at the local level. However, with its present income it cannot hope to do more than supplement slightly the support being given locally. . . . Modest grants have therefore been made to enable these organizations to carry out specific projects of a limited nature." Grants were given to Brantford Symphony Orchestra, \$1,000; Kitchener-Waterloo Symphony, for string instruction and students' concerts, \$1,000; Regina Orchestral Society, \$2,000; Saskatoon Symphony Society, to give concerts in Prince Albert and North Battleford and for children's concerts, \$2,000; Orchestra Guild of Ottawa, to give a series of six subscription concerts in 1961-62, \$2,500; Citizen's Committee on Children, Ottawa, for children's concerts, \$1,000; Pro Arte Orchestra, Toronto, for concerts in Whitby, Hamilton, Guelph and other Ontario centers, \$1,000; and the Saskatchewan Provincial Junior Concert Society, for two concert tours covering cities and rural centers in Saskatchewan, \$2,200.

Cincinnati—The Cincinnati Symphony Orchestra opened its doors to 10 young symphony orchestra conductors on Sept. 25 for a two-week study program under the direction of Max Rudolf, the Orchestra's music director. This experience with a major orchestra was a part of the over-all conductor study program of the Ameri-

can Symphony Orchestra League, which was launched several years ago and carried on with the aid of grants from the Rockefeller Foundation. The Cincinnati Symphony, the Baldwin Piano Company of Cincinnati, the League and the Rockefeller Foundation joined forces in financing and sponsoring the project.

Conductors selected to participate in the study program were: Mario di Bonaventura, conductor, Fort Lauderdale Symphony, Fla.; Joseph Eger, conductor, West Side Symphony and the Camera Concerti, New York City; Thomas Griswold, conductor, Berkshire Community Symphony, Mass.; Norman Masonson, conductor, Greenwich Village Symphony, New York City (1958-61); Donn Mills, conductor, Charleston Symphony, S. C.; Ronald Ondrejka, assoc. conductor, Buffalo Philharmonic, N. Y.; Bernard Rubenstein, assoc. conductor, Rhode Island Philharmonic; Hugo Vianello, ass't. conductor, Kansas City Philharmonic, and conductor, Kansas City Civic Orchestra, Mo.; Paul Vermel, conductor, Fresno Philharmonic, Cal.; James Yeastadt, conductor, New Orleans Philharmonic; and Dorothy Ziegler, conductor, St. Louis Grand Opera Guild.

New York—Eugene Ormandy conducted a special memorial ceremony for Dag Hammarskjöld in the General Assembly of the United Nations. Judith Raskin, soprano; Rosalind Elias, mezzo-soprano; Richard Tucker, tenor; and Jerome Hines, bass, were heard in Beethoven's Ninth Symphony with the Philadelphia Orchestra and the Temple University Choirs. In addition to the Beethoven, the musical portion of the ceremony included the final chorus from Bach's *St. Matthew Passion*.

Santa Clara, Calif.—The Santa Clara Philharmonic Society has accepted the resignation of Edward Azhderian, founder of the orchestra and its conductor for the past eight years. He will be succeeded by W. Gibson Walters, formerly concertmaster.

Syracuse, N. Y.—The city of Syracuse has reorganized its orchestra. The organization, for the past five years known as the Onondaga Symphony, will now be called the Syracuse Symphony. A \$50,000 grant was made to the Orchestra and the Syracuse Chorale by the Rosemond Gifford Foundation of Syracuse. Karl Kritz has been appointed conductor.

Aspen—Walter Susskind, conductor of the Toronto Symphony Orchestra, has been appointed conductor of the Aspen Music Festival Symphony for the 1962 summer season. Mr. Susskind will not only conduct the orchestra, but will also be on the faculty of the Aspen Music School, where he will conduct the school orchestra and teach conducting.

Phoenix—Oct. 24 was the opening of the 15th anniversary season of the Phoenix Symphony. Under Guy Taylor, harpsichordist Sylvia Marlowe was the guest soloist. Other artists to appear during the eight-concert season include pianists Robert Casadesu and Gina Bachauer, violinist Zino Francescatti and soprano Lois Marshall. A performance of Verdi's *Requiem* will close the 1961-62 season on April 24.

Louisville, Ky.—The Louisville Orchestra, under Robert Whitney, opened its 25th anniversary season on Oct. 18. Officers of the Orchestra for the current year are B. Hudson Milner, president; Mrs. Baylor O. Hickman, vice president; Norman E. Isaacs, vice president; Boyce F. Martin, vice president; Mrs. Charles W. Allen, Jr., secretary; and Richard M. Sellers, treasurer.

New York—The Symphony of the Air will give a series of seven concerts devoted to the music of Beethoven at Carnegie Hall this fall with Alfred Wallenstein conducting. The Orchestra will also give a series of six concerts in Westchester County, N. Y., to be conducted by Simon Asen.

Fort Lauderdale — Mario di Bonaventura, conductor of the Fort Lauderdale Symphony, has appointed Alexander Prioluchi, former concertmaster of the Havana Philharmonic, to the post of concertmaster of the Fort Lauderdale Symphony for the 1961-62 season.

Manchester, England—The Halle Orchestra and Sir John Barbirolli just completed a goodwill tour of five concerts sponsored by the British Council. They appeared in Athens, Istanbul, Cyprus, Titograd (Yugoslavia) and Turin.

Detroit—This is the last full season of Paul Paray as conductor of the Detroit Symphony. He will relinquish his post after the first nine concerts of next season, and four guest conductors will complete the season: Sixten Ehrling, Istvan Kertesz, Heinz Wallberg and Eugen Jochum.

Oakland, Cal.—The Oakland Symphony opened its new season on Oct. 25 under Gerhard Samuel with Leon Fleisher as soloist. The Orchestra's 1961-62 season is nearly 80% subscribed.

Halifax, Nova Scotia—Theodore Mamlock, violinist, has been appointed concertmaster of the Halifax Symphony.

contests

Young Artist Competition. Sponsored by the Fort Collins Symphony Society. Open to junior and senior high school instrumentalists and vocalists. First prize: \$100 and an appearance with the Fort Collins Symphony on April 9. Second prize: \$50. Winners will receive consideration for a four-year scholarship in applied music at Colorado State University. Deadline: Feb. 1, 1962. For information: Mrs. K. E. Carson, Secretary of the Young Artist Competition, 1515 S. Shields, Fort Collins, Colo.

Prize Choral Contest. Sponsored by Brown University through the Wasili Leps Foundation. For an original composition for S.A.T.B., S.S.A. or T.T.B.B., sacred or secular, accompanied or a cappella, and from three to ten minutes long. Open to all native-born or naturalized citizens. Prize: \$200 and royalties from publication. Deadline: March 15, 1962. For full information: Choral Competition, Dept. of Music, Brown University, Providence 12, R. I.

Pennsylvania Composition Contest. Sponsored by the Pennsylvania Federation of Music Clubs. Two prizes offered for: work for female voice with piano accompaniment and violin obbligato (\$50) and a work for cello and piano (\$50). Entrants must be native born or resident Pennsylvanians. Deadline: April 1, 1962. For information: American Music Department, Alice deCeeve Mitchell, Chairman, 1950 Beaufort Lodge Road, Harrisburg, Pa.

Fourth Annual Religious Arts Festival Anthem Competition. An anthem suitable for church performance. Written for S.A.T.B., with accompaniment of moderate difficulty, and not more than six minutes long. Prize: \$100. Deadline: March 1, 1962. For information: Religious Arts Festival (Music), 50 Plymouth Ave., Rochester 14, N. Y.

Henryk Wieniawski International Competition. Given under the auspices of the Wieniawski Music Society of Poznan, Poland. For an original work for violin and piano, eight to ten minutes long. Prizes total \$69,000. Deadline: Feb. 1, 1962. For information: Cultural Attache, Polish Embassy, 2640 16th St., N.W., Washington 9, D. C.

Sigma Alpha Iota American Music Awards. For a choral work (\$300) and a piano work (\$300). Open to any American-born composer between 22 and 35. Deadline: Jan. 31, 1962. For information: Rose Marie Grentzer, director, Sigma Alpha Iota American Music Awards, 3201 Rowland Place, N.W., Washington, D. C.

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Opera for America

HERBERT GRAF: *Producing Opera for America*. (Atlantis Books, Zurich/New York, 1961, 212 pages, \$8.75)

This is a splendid book. It handles a fantastically complicated mass of material with complete clarity, focus and intelligence. It is not a book of facile answers. Where immediate solutions are possible, it outlines them. Where they are not, it explains the nature of the problem and sets the reader to thinking. Not merely opera but American musical life as a whole is the ground theme of this study, and it involves many of the larger questions of modern esthetics.

Mr. Graf's book, made possible by the Rockefeller Foundation and Mrs. Efrem Zimbalist, President of the Curtis Institute in Philadelphia, grew out of a great need. As he puts it: "The time has now come to take a further . . . step: professional opera companies must be established throughout the United States, so organized that they can operate on a secure artistic and financial basis."

But how? That is the question. Mr. Graf himself, being a practical man, is at present established at the Zurich Opera, where he has set up an International Opera Center which is providing gifted young American singers with the professional experience they are unable to obtain at home. But he states at the outset of his book: "I fully realize that European tradition cannot serve as a basis for the organization of opera in the United States. The origins and growth of America opera have followed entirely different patterns. America must charter her own course."

Mr. Graf sets the stage for us by a brilliant introductory summary of the European background. He speaks of the priceless inheritance of great numbers of government-subsidized opera houses and companies. But he goes on to show how the physical design of these opera theatres has been conditioned by their historical origin. Filled with engineering marvels, their basic plan has remained static.

As early as 1906, Georg Fuchs argued: "We drag along with us an apparatus which excludes any unfolding of true modern art. Therefore, away with the gridiron! Away with the footlights! Away with the setpieces! And away with the backdrops, borders, wings and wadded tights! Away with the peep-show stage! Away with the box theatre! This entire make-believe world of pasteboard, wire, sackcloth and tinsel is on the verge of collapse."

But what about the setting for the great traditional repertory of opera? How far can we afford to anticipate the new and abandon the old? Mr. Graf has a practical answer: "a flexible

relation between auditorium and stage without any compromise."

For the United States Mr. Graf has many sound suggestions. He reminds us that in Europe, except for Covent Garden, "operas are normally sung in the language of the audience, since understanding by the audience generally takes precedence over any esthetic principle."

He highlights the problem of financial support which has prevented operatic growth: "The truth is that at the present time, when the existence of literally hundreds of small opera groups gives vivid testimony to the lively interest in opera, there is, outside the Metropolitan, no other major company in continuous extended operation; nor are any of them performing on a basis of financial sponsorship secure enough to guarantee its artistic future and the livelihood of its employees." (And look at the frightening crisis which has just threatened the Metropolitan!)

"America is developing its own methods of community sponsorship based on its own social and economic traditions," he tells us. Mr. Graf touches upon existing forms of government support and emphasizes the great significance of the United Arts Fund sponsorship now increasing in American cities. "Federal assistance, outside the Washington Arts Center project, can be more important at the moment in supplying official recognition, general encouragement to the arts, rather than providing actual funds, considering the huge size of the country and the variety of its artistic programs. State, county and particularly city support would appear to be the best form of government subsidy in the United States, since local authorities can best judge the merits and possibilities of projects within their areas."

He admits that present conditions would not justify the building of theatres entirely devoted to opera. But he urges the necessity, in every large American city, of a building "suitable for symphony, opera, light opera and musical comedy, ballet and drama, as well as social and political functions—in short, a year-round Civic Arts Center." American architects "are bristling with new ideas about this type of flexible theatre form," he adds, and he

submits two basic design ideas for the new American theatre.

Opera orchestras appeared first in Europe, Mr. Graf points out, and he says that we must exploit the potential cooperation between symphony orchestras and opera groups to the full. He compliments MUSICAL AMERICA on its series of editorials entitled *Operation Symphony-Opera USA*, and quotes reports from orchestras reporting overwhelming success in their operatic ventures.

The American community theatre must also have proper facilities for television transmission, as well as an opera workshop with a studio theatre. We must exploit the vast potential of television for opera, argues Mr. Graf. He proposes "a new system of rapid amortization through development of an operatic 'package' production." It would include: (a) live performance in the opera house, (b) television transmission from the performance in the opera house (or live studio telecast using the entire original production), and (c) videotaping or filming. He also offers a new architectural solution for the handling of television cameras in theatres or arenas.

Mr. Graf hopes that Lincoln Center will act as an Educational Center for the Performing Arts and suggests that the Juilliard School should establish an *Advanced Academy for the Performing Arts* with an *Opera Division*.

The wealth of information and ideas I have already mentioned is only a tithe of what you will find in this extraordinary book. Beautiful photographs and fascinating diagrams and other illustrations enhance its appeal and usefulness. To all American music-lovers, and especially to all our artists, managers, political leaders, executives and social planners it is indispensable.

—Robert Sabin

San Francisco Saga

ARTHUR J. BLOOMFIELD: *The San Francisco Opera 1923-1961*. (Appleton-Century-Crofts, Inc., New York, 251 pp. illus. \$6.00)

This history of San Francisco Opera, started by the late Gaetano Merola nearly 40 years ago, is a work that will be placed on the shelf next to Kolodin's book on the Metropolitan and Rosen-thal's on Covent Garden. That it does



The opening night of the San Francisco Opera in 1932, the first season in the then newly-built War Memorial Opera House

not read as absorbingly or as interestingly as these two, is not wholly Mr. Bloomfield's fault. After all, Covent Garden has passed its 200th birthday and the New York establishment will in two years, rack up its fourth score. Nonetheless the book is an important addition to the literature on opera in this country.

Several interesting and illuminating facts can be found in this volume. One is the esthetic growth of the company. In opposition to the Metropolitan, whose repertory has not really advanced with its age, the West Coast group has managed to present a more interesting and adventuresome season each successive year. When it began, the repertory was strongly Italian, with Puccini and Giordano the most contemporary composers represented. In the thirties Wagner became well served thanks to the presence of Flagstad. However until the fifties, the repertory was not too different from that of the Metropolitan.

The post-war casts did scoop the latter company though, with such artists as Christoff, Tebaldi, Del Monaco, Schwarzkopf, and Rysanek making their American operatic debuts in San Francisco.

With the appointment of Kurt Herbert Adler as the Company's director in 1954, the San Francisco Opera began to present works of international importance. Their neglect by the Metropolitan (supposedly our "major opera company") is not only puzzling but shocking. To their credit belong the United States premieres of Walton's *Troilus and Cressida*, Poulenc's *Dialogues of the Carmelites*, Strauss's *Frau ohne Schatten*, Britten's *Midsummer Night's Dream*, and the world premiere of Dello Joio's *Blood Moon* (the first Ford Foundation-sponsored opera), to say nothing of the first American staged presentation of Orff's *Carmina Burana* and *Wise Maiden* (the latter being the first professional staging in this country), plus resurrections of such relative rarities as *Medea*, *Francesca da Rimini*, *Ariadne* and *Machbeth*. All of these were mounted with taste and cast with wisdom and an eye to the box office (an almost impossible combination!).

Mr. Bloomfield (MUSICAL AMERICA's San Francisco correspondent) has managed the task of historian well, if a bit too dryly. His chronicle is always interesting, but seldom lively or absorbing. His pride in his city's opera company is understandable, but in protesting against any local chauvinism he overdoes it at times. Throughout the book his facts tend to overshadow any narrative flow so that what remains is more of a chronological list of events.

A year-by-year listing of operas and casts, the company's repertoire, an index of performers and the names of officers and directors for the past 40 years are included in appendices. There are also some 50-odd not-too-fascinating photographs. In spite of any shortcomings, it is good to have this book as a record of a company whose importance grows yearly.

—Michael Sonino

Stilted and Prosy

ROBERT PACK and MARJORIE LELASH: *Mozart's Librettos (The Abduction from the Seraglio; The Marriage of Figaro; Don Giovanni; Così fan Tutte; The Magic Flute)*. (Meridian Books, Cleveland and New York, 480 pp., Paper, \$1.90).

Mr. Pack, a poet, and Miss Lelash, a singer, have made nonsinging translations of these works in an effort to provide literate and clear English versions. What they have accomplished, alas, are stilted and prosy translations.

In attempting to make literal English renderings, they have forgotten about idioms, and their efforts to create readable versions of Da Ponte's superbly elegant Italian result in passages like this: "Life is now like a stormy ocean for me! While my dear lover was near me, I never knew the meaning of suffering or pain!"

Italian:

"Ah, che un mar pien di tormento,
E la vita omai per me
Finchè meco il caro bene,
Mi lasciar le ingrate stelle
Non sapea cos' eran pene,
Non sapea languir cos' è—no!"

As can be seen, they have ignored the verse, actual meaning, and style, and substituted banalities and awkward phrasing. The *Abduction* and *Magic Flute*, whose texts are not especially stylish, come off a little better.

This volume does not replace the Dent translations, stuffy though they may be in parts, or even the Martins' brisker versions. The idea was a good one but badly executed. A discography is included. The original texts face each page of the librettos, inviting the linguistically skillful to make unflattering comparisons.

—Michael Sonino

Handy Volume

ROBERT L. GARRETSON: *Conducting Choral Music*. (Allyn and Bacon, Inc., Boston, Mass. 246 pages. \$4.50)

Just about every problem that a choral conductor is likely to meet is discussed at some length in this book. Mr. Garretson, who is director of choral activities at the University of Cincinnati, covers the entire field from the recruiting of members and the stimulation of their interest to the planning, organization and training of choirs and choruses. Particularly valuable are the chapters on conducting techniques, rehearsal techniques, and the techniques involved in achieving correct diction and good choral tone.

Other chapters cover programs and concerts, as well as budgets, purchasing and equipment. Much useful information on composers, choral music and publishers can be gleaned from the appendix. In the latter, Mr. Garretson also gives the hand signals used on TV. There are also diagrams and musical examples to illustrate the text and an index for easy reference. In short, *Conducting Choral Music* is a handy volume deserving a place on every chorus master's bookshelf.

—Rafael Kammerer

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Opera Handbook

QUAINTANCE EATON: *Opera Production, A Handbook*. (University of Minnesota Press, Minneapolis, 266 pp., \$6.50)

This book is so well-organized, contains so much vital information, and is obviously the result of so much painstaking research that one is life wide-eyed in admiration.

What Miss Eaton has accomplished is this: she has taken 150 full-length and 109 short operas, arranged them in two parts, alphabetically, and has provided the following information about each: composer, librettist, first performance, a one-sentence description of musical style, duration, list of acts and scenes, brief synopsis of plot, casting requirements (with voice ranges), choral and balletic requirements (when needed), instrumentation, publisher, availability of materials, a list of available production photos, production problems that might confront the producer, and a list of companies that have given important performances of the work in the United States. In addition, there is a supplementary list of 260 operas with capsule information on number of acts and scenes, cast, publisher, etc. Addresses of publishers or their United States agents and a list of performing companies in this country are also included.

As can be seen by this fantastic array of information, the book is indispensable for all opera producing groups, students, singers, researchers and just about anybody who is interested in opera. For the layman, it is an invaluable adjunct to a well-balanced musical library.

The works chosen range from those by Monteverdi up through *Aniara* (1959), and *Deseret* (1960). As the volume is not a tome, there are certain lacunae: the lesser-known but important Slavic and French operas that, though relatively unperformed here, deserve a mention. Perhaps a second volume could be devoted to these. However, to carp at any omission would be ungrateful. What is presented to us is an immeasurably useful and important book.

—Michael Sonino

NEW BOOKS ON MUSIC

THE BEGGAR'S OPERA. Introductions by Louis Kronenberger and Max Goberman. Facsimile edition of the 1729 edition, including words and music. Boxed. \$10.00 (Argonaut Books, Inc.).

BLUES FELL IN THE MORNING. Paul Oliver. A study of the blues and their meaning in the lives of the Southern Negro. 350 blues fragments and explanations. Forward by the late Richard Wright. Illus. \$4.95 (Horizon Press).

ENRICO CARUSO, HIS RECORDED LEGACY. J. Freestone and H. J. Drummond. A discography giving pertinent facts on each recorded performance. \$7.50 (T. S. Denison).

FREE ARTIST. Catherine Drinker Bowen. The story of Anton and Nicholas Rubinstein. Illus., map,

music. Catalogue of compositions by Anton Rubinstein by Otto E. Albrecht. \$6.00 (Little, Brown & Co.).

INTRODUCTION TO CONTEMPORARY MUSIC. Joseph Machlis. A survey of 20th-century music combining biographical and historical material with musical analysis. A college text. Illus. \$10.00 (W. W. Norton).

AN INTRODUCTION TO TWENTIETH-CENTURY MUSIC. Peter S. Hansen. A college text. Illus. \$6.50 (Allyn & Bacon).

INVITATION TO MUSIC. Elie Siegmeister. A juvenile, giving simple explanations of the elements, form, instruments and genre of Western music. Introduction by Virgil Thomson. Illustrated by Beatrice Schwartz. \$4.95 (Harvey House).

THE MINISTRY OF MUSIC. Kenneth W. Osbeck. Considers the qualifications of a church choir director and the importance of different choirs to the worship service. Illus. \$3.50 (Zondervan).

MUSIC IN THE LIFE OF ALBERT SCHWEITZER. Selections from his writings by Charles R. Joy. Preface by Charles Munch. Paperbound. \$3.75 (Beacon Publishers).

RED PLUSH AND VELVET. Joseph Wechsberg. Biography of Nellie Melba, with an account of the operatic world she moved in. Illus. \$6.50 (Little, Brown & Co.).

TEACHING CHILDREN MUSIC IN THE ELEMENTARY SCHOOL. Louise Kifer Meyers. Third edition of the textbook. Illus. \$7.65 (Prentice-Hall).

VAUGHAN WILLIAMS. James Day. A new volume in the Master Musicians Series. A biography of the late British composer. Illus. \$3.50 (Farrar, Straus & Cudahy).

THE YOUNG MOZART. Alan Jenkins. Juvenile book about the composer in his prodigy years. Illustrated by Anne Linton. \$3.00 (Roy Publishers).

NEW MUSIC

This listing, received too late for the *Publishers Issue* (October), contains music published since October 1960, and is selective rather than comprehensive. Asterisk (*) designates person to whom inquiries should be addressed.

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Miniature Score: Giannini: Divertimento No. 2. Sanders: Little Symphony No. 2 in B-flat.

Piano: Harvey: *Tanglewood Tales*. Jones: Theme and Variations On A German Folk Tune. Motchane: *The Graded Scarlatti*.

Harp: Creston: *Lydian Song*.

Violin: Giannini: Sonata for Unaccompanied Violin.

Viola: Fuchs: *16 Fantasy Etudes*.

French Horn: Raphling: Sonata for French Horn and Piano.

Flute: Freundlich: Theme and Eight Variations.

Opera: Kreutz-Schiller: *The University Greys* (Two Acts).

Cantata: Hoiby: *A Hymn for the Nativity*.

Voice: Sylvius: *I Come Tomorrow* (low). Varese: *Offrandes* (Soprano and Chamber Orch.).

Chorus: Burleigh-Vene: *Stan' Still Jordan* (SSA, SAB); *Tis Me O Lord* (SSA, SAB). Da Gagliano-Vene: *Benedictus*. Durante-Vene: *Criste Eleison*. Fernandez-Vene: *Epigrama Matinaes* (SSA); *Oracao ao Sol*. Gesualdo-Vene: *Dignare Me; Reminiscere; Sancti Spiritus* (all SATTB). Hoiby: *The Offering*. Hummel-Wilson: *Alleluia!* (SSA). Palestrina-Vene: *Bonzorno Madonna*. Sowande: *All I Do* (SATBB); *Goin' to Set Down* (SATB & S. Solo, a cap.); *The Gramercy of Sleep* (TTBB); *Heav'n Bells are Ringin'; Sit Down, Servant* (TTBB & T. Solo, a cap.); *Wheel, Oh Wheel; Words* (TTBBB, a cap.). Vene, arr.: 8 Czechoslovakian Folk Songs (Series I; II). White: *Hear the Good News* (TTBB); *This Old Hammer* (TTBB). (TTBB). Willaert-Vene: *Dulces Exuviae* (SAB).

Chicago—The Fromm Music Foundation will publish a semiannual periodical, *Perspectives of New Music*, beginning with fall, 1962. The journal will be the first in America whose policy-making and operation will be entrusted entirely to composers. It will be dedicated to the serious consideration of important issues of contemporary music and the problems of the composer in our society.

New York — ASCAP's president, Stanley Adams, announced recently that the Society has granted awards totaling \$500,000, given by a distinguished panel, from funds made available by writer members to 1,386 ASCAP authors and composers "whose catalogues have a unique prestige value for which adequate compensation would not otherwise be received, and to writers whose works are performed substantially in media not surveyed by the Society." These awards are to be made for the distribution year beginning October 1961.

artists and management

METROPOLITAN OPERA

Sixteen singers will make their Metropolitan Opera debut this season. These include six sopranos, five tenors, three baritones and two basses.

Three of the sopranos are from America (Teresa Stich-Randall, Margherita Roberti, Phyllis Curtin), one from Australia (Joan Sutherland), one from Russia (Galina Vishnevskaya) and one from Norway (Ingrid Bjoner).

The tenors include three from America (George Shirley, John Alexander, Andrea Velis), one from Hungary (Sandor Konya), and one from Germany (Paul Kuen).

Two of the Met's new baritones are Canadian—Morley Meredith and Norman Mittelman. The third, Randolph Symonette, was born in the Bahamas but has sung mainly in Europe.

New basses with the company are Gottlob Frick and Ernst Wiemann, both from Germany.

Three choreographers have also been signed for the current season. Alicia Markova will appear in a triple assignment — choreographer, stage director and prima ballerina—for the revival of Gluck's *Orfeo ed Euridice*, marking the first time she has ever appeared in the first two capacities. Alexandra Danilova will choreograph a new ballet for the second act of Offenbach's *La Perichole* and again supervise the dances in *La Gioconda*. The last-act ballet in Verdi's *Un Ballo in Maschera* will be choreographed by Thomas Andrew, who supervised the dances in last season's *Martha*.

ROBERT M. GEWALD

The Robert M. Gewald Management announces the signing of exclusive management contracts with the following artists: Charles Milgrim and Constance Keene, pianists (season 1962-63); Lillian Messina, soprano; John Sebastian, harmonica virtuoso; and David Nadien, violinist.

The Management also announces three lecture-recitals which will be available only to universities, schools and colleges: John Sebastian ("The Art of the Harmonica"), Igor Kipnis ("The Art of the Harpsichord") and Alexander Tcherepnin ("The Composer and the Piano").

YOUNG CONCERT ARTISTS

Under the direction of Susan L. Popkin, a new series of concerts has been organized under the name of Young Concert Artists with the purpose of presenting young musicians in their New York debuts.

The first of nine concerts scheduled for this season presented Schmuël Ashkenasi, Israeli violinist, on Oct. 30 at the organization's recital hall at 14 Waverly Place in New York. Other artists to be heard this season include Ilana Vered, Joel Shapiro, pianists; Paulo Robison, flutist; Sanford Allen, violinist; Jesse Levine, violist; Barbara Mallow and Ruth Glasser, cellists; and Allan Miller, who will conduct a chamber orchestra.

Tickets and other information may be obtained from Young Concert Artists, 225 E. 79 St., New York 21, N. Y.

obituaries

ALFREDO MARTINO

New York—Alfredo Martino, voice teacher, died here Sept. 10 at the age of 67. His students included Richard Tucker, Jan Peerce and Rosa and Carmela Ponselle.

SAMUEL LIFSCHY

Philadelphia—Samuel Lifschy, first violist of the Philadelphia Orchestra for 30 years, died here Sept. 14. He was first violist with the New York Symphony under Walter Damrosch and also with the Cleveland and Detroit Symphonies. He joined the Philadelphia Orchestra in 1925 at the invitation of Leopold Stokowski.

CARLO GALEFFI

Rome—Carlo Galeffi, famed Italian baritone, died here Sept. 23 at the age of 76. Mr. Galeffi made his debut in Rome in 1907 in *Aida*. A close friend of both Puccini and Mascagni, he created leading baritone roles in Puccini's *Girl of the Golden West*, *Il Tabarro*, and *Gianni Schicchi* at their Italian premieres. He also created a number of roles in operas of Mascagni. He sang at La Scala under Toscanini for 17 consecutive seasons and was also heard at the Metropolitan Opera.

CARL EPPERT

Milwaukee—Carl Eppert, composer, died here Oct. 2 at the age of 78. Mr. Eppert first won national attention when his work, *Traffic*, won a national composition contest. He founded the Milwaukee Civic Symphony and the Milwaukee Symphony and was their conductor from 1923 to 1926.

MARION SELEE

New York—Marion Selee, mezzo-soprano, died here Sept. 17. She was born in Boston and studied music at Juilliard and at Fontainebleau. She sang with the New York Opera Comique, the Cincinnati Summer Opera, and the touring San Carlo Opera Co. She joined the cast of the revival of Weill's *Three-penny Opera* when it opened at New York's Theatre de Lys in 1954, and withdrew from the cast only this past June after more than 2,400 performances. She was the wife of Tom Emlyn Williams, singer and actor.

COLIN SABISTON

Toronto—Colin Sabiston, music critic, died here Sept. 9. He was a newspaperman for more than 40 years, working on such papers as Toronto's *Globe and Mail*, and the Toronto correspondent for *MUSICAL AMERICA*. Mr. Sabiston was the author of a novel and numerous articles, and a member of the American Society of Aesthetics.

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Personalities . . .

(Continued from page 31)

Joseph Sopher flew to Milan to sing in the world premiere of a recently discovered work by Sammartini.

Roberta Peters and **Jerome Hines** sang at the White House, Sept. 19, following the first state dinner of the season. The guest of honor was President Manuel Prado of Peru. Later that month, Mr. Hines began his annual fall concert tour. His programs will feature an unusual twist: after the first half, he will perform excerpts from *Don Giovanni*, *Faust*, *Boris Godunoff* and *The Barber of Seville* in make-up and costume, changing from one role to another in view of the audience.

Constance Keene began a seven-week tour of Europe in October. She will make concert appearances in Holland, Sweden, Yugoslavia and Israel, with return engagements in England and Germany. In many cities the pianist will give the first local performances of the *Sonata Breve* by the American composer, Benjamin Lees.

Martina Arroyo, Metropolitan Opera soprano, made her debut with the Vienna Opera in the title role of *Aida*. The conductor was **Herbert von Karajan**. During the summer, Miss Arroyo's European appearances included performances with the Dubrovnik Festival, the Frankfurt and Dusseldorf Operas and the Bonn Philharmonic.

Ludwig Ohshansky, young American pianist, opened the current season of the Lexington (Ky.) Symphony on Oct. 23. This was his first appearance in a current tour of the country. In January, he leaves for his fourth European tour, which includes debut concerts in Israel.

Metropolitan Opera tenor **Barry Morrell** will be heard on the sound track of the new Shirley MacLaine film, *My Geisha*. Mr. Morrell will sing Pinkerton to the Butterfly of *Suna Hara* of the Paris Opera Comique.

Igor Ozim, young Yugoslavian violinist, will make his first tour of the United States in January. The tour is part of an international artist exchange between the National Music League and Yugoslavians.

Ozan Marsh is now living in San Francisco where he is devoting a year to concertizing and to preparing for a projected tour of the Soviet Union. The pianist and his wife, **Patricia Benkman**, have resigned their posts at Lindenwood College in St. Louis. Mrs. Marsh is now an associate professor at San Francisco State College.

Giulia Barrera, who appeared with the New York City Opera this fall, has been engaged to open the Parma Opera's current season. Miss Barrera will appear in *Don Carlo*, which is being given in commemoration of the 60th anniversary of Verdi's death. The young soprano is the first American to open a season with the company.

Andrew Foldi flew to Zurich to sing *Don Basilio*, *Colline* and *Leporello* following the San Francisco Opera season.

Nicola Rescigno, artistic director of the Dallas Civic Opera, is commuting between Italy and the United States. The conductor rehearsed *Beatrice di Tenda* for the San Carlo in Naples during September and returned to Dallas in October to prepare for the opening of the season on Nov. 3. After conducting two performances of *Lucia di Lammermoor* in Dallas and *La Sonnambula* in New York, he returns to Italy to complete work on *Beatrice*, which opens the Naples season on Dec. 26. In January and February, he will shuttle between Genoa and New York, conducting an opera at the Carlo Felice in Italy and *Samson* and *L'Italiana in Algieri* for the American Opera Society in this country.

Lee Venora will leave a starring role in the Broadway musical *Kean* for a week in January in order to sing the title role in *Madama Butterfly* with the Fort Worth Opera Association.

Regina Resnik made her debut in October at the new Deutsche Oper in West Berlin in Wieland Wagner's production of *Aida*. The cast included two other American singers, **Gloria Davy** in the title role and **Jess Thomas** as Radames.

After a busy summer schedule appearing as soloist with important music festivals in America (Vancouver, Red Rocks, Tanglewood, Castle Hill, etc.), pianist **Earl Wild** left for a series of concerts this fall in Berlin, Amsterdam, London and Paris.

Celedonio Romero and his sons **Celin**, **Pepe** and **Angel**, guitarists, made their American TV debut in September on the network show, *P.M. East-P.M. West*, prior to a cross-country tour.

Louisa de Sett sang Oscar in *Un Ballo in Maschera*, the opening production of the New Orleans Opera. She will also appear with the company in *Orfeo ed Euridice* in November.

Datelines . . .

Philadelphia — The Philadelphia Grand Opera Company's 1961-62 season will include *Tosca* (Jan. 23) with Birgit Nilsson, Ferruccio Tagliavini and Cesare Bardelli; *Carmen* (Feb. 8) with Pia Tassinari, Jon Vickers, Lupita Perez Arias and William Wildermann; *Otello* (Oct. 25) with Leonard del Ferro, Elinor Ross, Mr. Bardelli, Walter Fredericks, Mr. Wildermann and Virginio Assandri; *Madama Butterfly* (Dec. 14) with Gabriella Tucci, Thelma Altman, Barry Morrell, Frank Valentino and Mr. Assandri; *La Traviata* (March 2) with Mary Costa, Mr. Tagliavini and Mr. Bardelli; and *Samson et Dalila* (March 27) with Mr. del Ferro, Clara-mae Turner, Mr. Wildermann, Chester Ludgin, Mr. Assandri and Irwin Densen. Conductors will include Carlo Moresco and Vernon Hammond.

Hartford, Conn. — Observing its 20th anniversary season this year, the Connecticut Opera Association will open on Nov. 21 with Lucille Udovick, Blanche Thebom, Nicola Moscona and Salvatore Puma in *Norma*. Leontyne Price will

appear in *Aida* with Irene Kramarich, Enzo Sordello, and Umberto Borso. Tilda Morse will be choreographer for this performance, on Feb. 3. Messrs. Borso and Moscona will return for *Turandot* on March 21 with Birgit Nilsson. Miss Kramarich will return on April 25 for *Il Trovatore* with Kurt Baum, Elinor Ross, Joshua Hecht, and Cesare Bardelli. All performances are held at Hartford's Bushnell Memorial, seating 3,200. Conductors are Anton Guadagno and Carlo Moresco. Anthony Stivanello is stage director.

Washington, D. C. — Igor Stravinsky will return to the Washington Opera Society to conduct his *Oedipus Rex* on Jan. 19, 21, 22. Other performances by the company will include *The Magic Flute* (Dec. 8, 10, 11) and *Ariadne auf Naxos* (March 30, April 1, 2).

Chattanooga — The Chattanooga Opera Association presented *Madama Butterfly* on Oct. 24 with Ellen Faull, and will give *Rigoletto* on April 10 with Franco Iglesias. Siegfried Landau is the conductor.

Vancouver — The Vancouver Opera Association, Irving Guttman, artistic director, opened its season on Oct. 12 with Offenbach's *Tales of Hoffmann* in a new English translation by Ruth and Thomas Martin. The cast included Irene Salemkas singing all three female heroines, Louis Roney as Hoffmann, and Richard Cross singing the four villains. Otto-Werner Mueller conducted and Irving Guttman was stage director. In early March the Company will present five performances of *Rigoletto* with John Alexander, Reri Grist, Napoleon Bisson, Elaine Bonazzi and Peter Van Ginkel. Mario Bernardi will conduct and Irving Guttman will be the stage director. The Canadian Broadcasting Co. will stage a full-length TV broadcast of Vancouver's *Carmen* in early November with Belen Amparan, Louis Roney and Frank Guarrera. Otto-Werner Mueller will conduct, and Irving Guttman will be stage director.

New York — Lincoln Center for the Performing Arts has appointed Robert Saudek as television consultant to represent the Center in its network television programming. Mr. Saudek will work closely with operation executives of the Center and its constituent organizations and with the television networks in exploring and developing opportunities for network television. His initial project will be to arrange for the major programs that will emanate from the Center during its opening week in September 1962. The actual producing of programs will be open to the networks and independent stations and production organizations.

Rochester, N. Y. — The Rochester Chamber Opera Association has been reorganized and will now work in association with the Hochstein School of Music here. The Hochstein's Auditorium and the school's talent will be used for opera productions. Paul Freeman, director of the school, will conduct the performances, the first of which will be *The Beggar's Opera* in January.

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